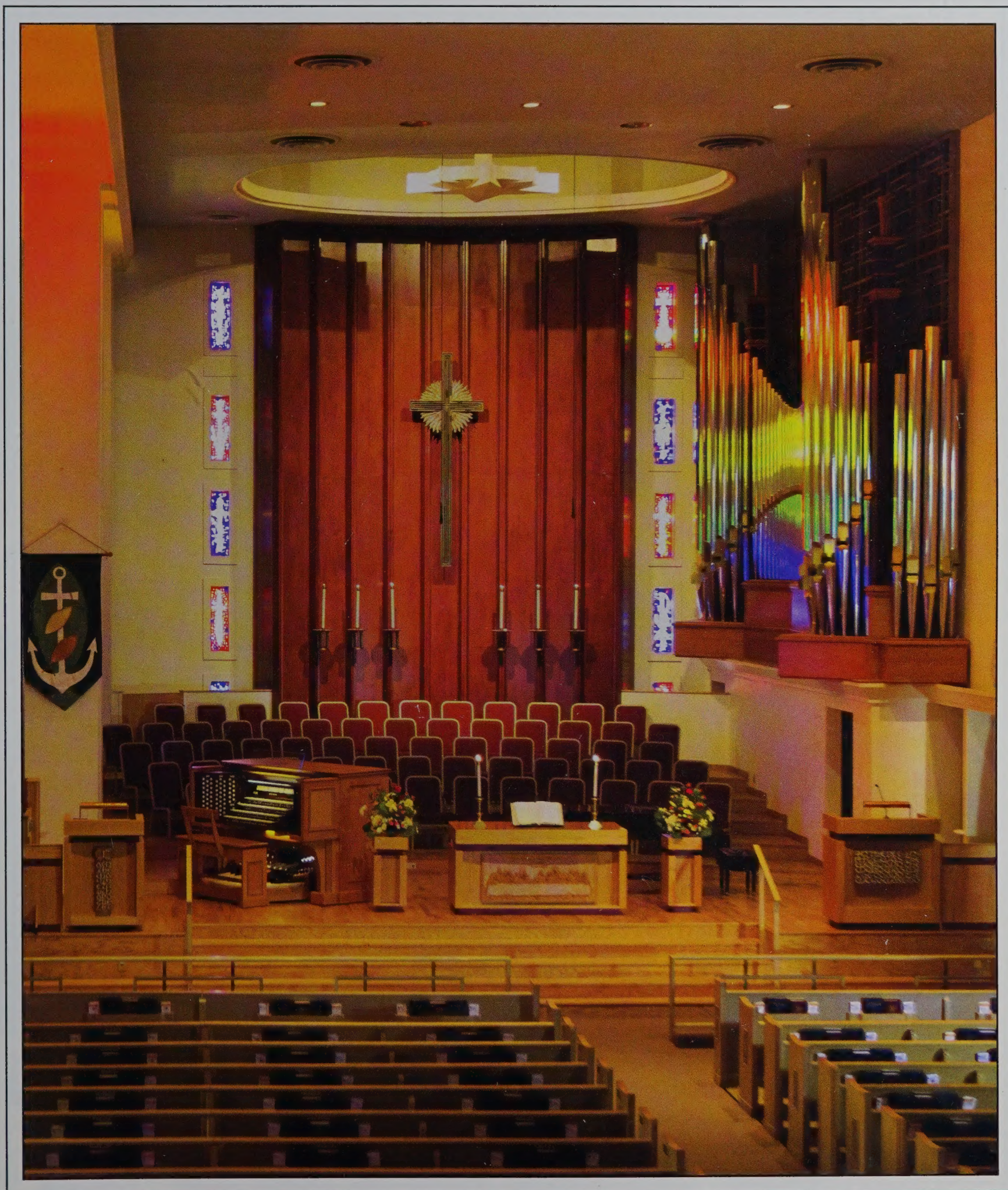


# THE DIAPASON

NOVEMBER 2015



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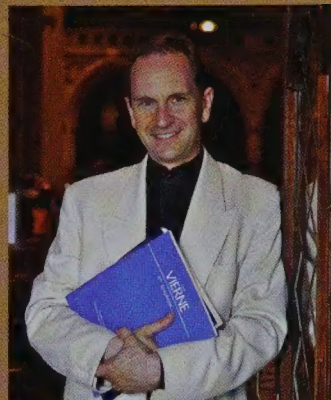
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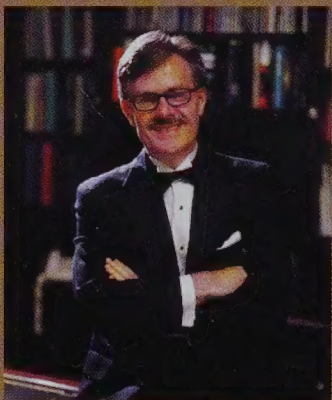
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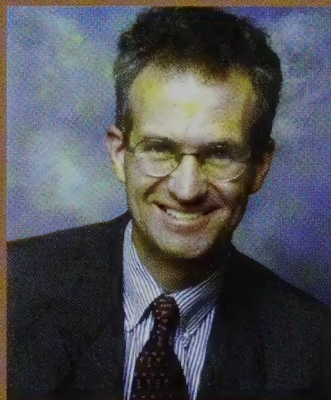
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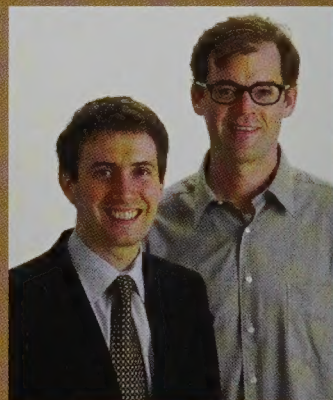
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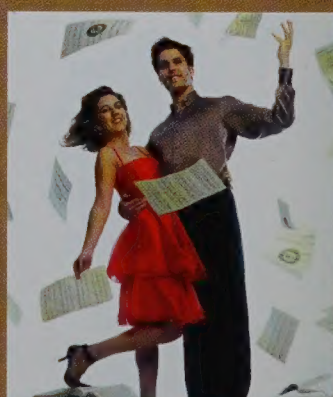
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The Chenaults



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# THE DIAPASON

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NOVEMBER 2015

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An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

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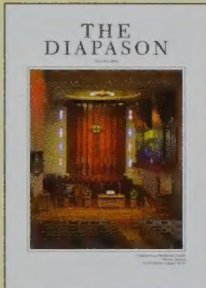
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Editorial Director and Publisher **JOYCE ROBINSON**  
jrobinson@sgcmail.com  
847/391-1044

VP/Group Publisher **DIANE VOJCANIN**  
dvojcanin@sgcmail.com  
847/391-1046

Editor-at-Large **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
219/531-0922

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

Circulation/  
Subscriptions **DONNA HEUBERGER**  
dheuberger@sgcmail.com  
847/954-7986

Designer **DAN SOLTIS**

Contributing Editors **LARRY PALMER**  
Harpsichord

**JAMES McCRA Y**  
Choral Music

**BRIAN SWAGER**  
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**John L. Speller**  
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**John Collins**

## Editor's Notebook

### In this issue

This month we present an interview with organbuilder Gabriel Kney, by Andrew Keegan Mackriell. Kney was a leader in the renaissance of mechanical-action organs in North America. Gail Archer reports on "The Muse's Voice," a conference focusing on women who are organists and choir directors. Jane Scharding Smedley reports on the annual Sewanee Church Music Conference. Artis Wodehouse provides a history of the American harmonium, and of the works of Arthur Bird.

John Bishop muses on machines, and specifically about the machine we use to make music, the pipe organ—a machine that moves air, and how that movement of air can move our spirits. Gavin Black continues his discussion about looking, or not looking, at the keys while playing.

### THE DIAPASON's digital issue

For some time now, a complete PDF of each issue has been available in the Archive section of our website. We are now pleased to present a digital version of our journal. Those subscribers who have registered an e-mail address with us will soon be receiving a digital version of THE DIAPASON.

Joyce Robinson  
847/391-1044; jrobinson@sgcmail.com  
www.TheDiapason.com



### 2016 is not far off

As you plan music for the coming year, you may want to keep in mind various anniversaries. In 2016 we mark the 70th birthday of Zolt Gárdonyi (March 21, 1946), and significant anniversaries of the 1866 birth of Charles Wood and Ernest M. Skinner (stay tuned for an event celebrating Skinner's work in Evanston, Illinois), and the deaths of Antonio de Cabezón (1566), Max Reger (May 11, 1916), and Jean Langlais (May 8, 1991).

We also remind you that nominations for our 2016 class of "20 under 30" open on December 1. Please remember that selections are made solely from nominations, so if you have someone in mind, make sure that a nomination is submitted. See below for further details. ■

## Special Bulletin

### 20 under 30

THE DIAPASON announces its upcoming "20 under 30" nominations for 2016. We will recognize 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

Please consider whether any of your students, colleagues, or friends would be worthy of this honor. (Self-nominations will not be allowed.) Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider such things as awards and competition prizes,

publications and compositions, offices held, and significant positions. Nominations will open December 1, 2015, and close February 1, 2016.

Nominees cannot have reached their 30th birthday before January 31, 2016. Nominees not selected in a previous year can be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2016 will take place in March; the winners will be announced in the May 2016 issue of THE DIAPASON. ■

# 20 UNDER 30

## Here & There

### Events

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music events: November 1, Leon W. Couch III and Feast of All Saints Evensong; 11/15, The Atlanta Singers; December 6, Carols by Candlelight; 12/13, The Many Moods of Christmas; 12/18 and 12/19, The Georgia Boy Choir. For information: [www.prumc.org](http://www.prumc.org).

**Second Presbyterian Church**, St. Louis, Missouri, continues its Courts Music Series: November 1, Fall Choir and Orchestra Concert with conductor Andrew Peters; December 13, Advent Vespers. For information: [www.second-church.net](http://www.second-church.net).

**Stetson University's School of Music**, DeLand, Florida, continues the inaugural season of "Great Organists at Stetson": November 3, Kimberly Marshall; January 31, Martin Jean; March 8, Boyd Jones. For information: [www.stetson.edu/music/calendar](http://www.stetson.edu/music/calendar).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues music events: November 4, Christopher Prestia; December 2, T. Herbert Dimmock; 12/6, Advent Lessons & Carols; 12/24, Lessons & Carols (with David Binkley, organist/choirmaster, brass, and Donald Golden, organ). For information: [www.thechpc.org](http://www.thechpc.org).



2015 RSCM Gulf Coast Course (photo credit: Cassie Brown)

**St. Paul's United Methodist Church**, Houston, hosted its 10th **RSCM Gulf Coast Course** from June 29 to July 5. Headquartered at Rice University and managed by Anna Teagarden, the course assembled 48 girls from Texas, California, Arizona, Missouri, Virginia, and New Zealand. Guest clinician was Frederick Teardo, director of music and organist at Cathedral Church of the Advent in Birmingham, Alabama. Course organists were Ken Cowan (Rice University), Paolo Bordignon (St. Paul's, Houston), and students Joseph Russell (Curtis Institute of Music), and Collin Miller (Northwood United Methodist Church, Lafayette, Louisiana). The course included sung Evensong, Eucharist, and Compline services (together with members of St. Paul's Choir) and a concert. The June 6–12, 2016, course will be led by Giles Brightwell, St. Thomas Episcopal Church, Houston; Joseph Causby, St. Mark's Episcopal, San Antonio; and Paolo Bordignon. For information: [www.rscmgulfcoast.org](http://www.rscmgulfcoast.org).

**St. Paul's Episcopal Church**, Greenville, North Carolina, continues music events: November 6, Janette Fishell; December 7, Choirs of St. Paul's Episcopal Church and East Carolina University with North Carolina Baroque Orchestra, Bach, *Christmas Oratorio*; 12/13, Nine Lessons & Carols. These

events celebrate the tenth anniversary of the C. B. Fisk Opus 126 in the church. For information: [stpaulsepiscopal.com](http://stpaulsepiscopal.com).

**Madison Avenue Presbyterian Church**, New York City, continues its concert series: November 15, Fauré, 12/13, Nine Lessons & Carols. These

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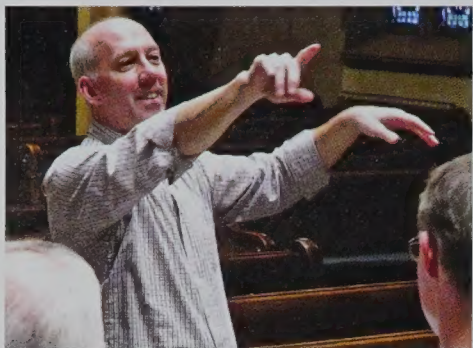
## Here & There

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*Requiem*; December 13, 11th Annual Carol Sing, with St. Andrew Chorale and New York City Children's Chorus. For information: [www.mape.com](http://www.mape.com).

**First Presbyterian Church**, Arlington Heights, Illinois, presents its fall concerts, at 4 p.m. except as noted: November 15, Milwaukee Children's Choir, concert honoring military service; December 13, *The Glory of Christmas*; 12:10 p.m.: December 23, Christopher Urban, with Chuck Beech, piano. For information: [www.fpcch.org](http://www.fpcch.org).

**VocalEssence** continues its 47th concert season: November 15, *Voz en Punto*; December 5-6, 11-13, *Welcome Christmas*; 12/12, *Star of Wonder*. For information: [www.vocalescence.org](http://www.vocalescence.org).



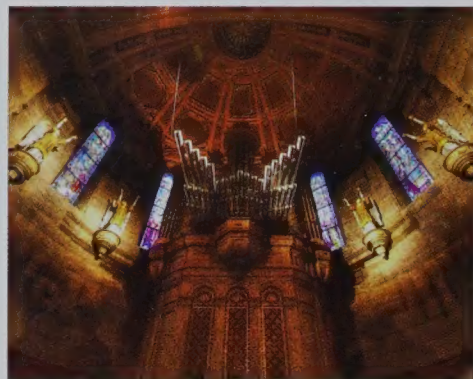
**Christopher Shephard** (photo credit: Algis Kaupas)

**CONCORA** (Connecticut Choral Artists) announces its 2015-16 season with its new artistic director, Christopher Shepard: November 21, *a cappella* works by Brahms, Schumann, Mendelssohn, Bruckner, Casals, and Elgar; January 31, works by Byrd, Victoria, Viadana, Lotti, Palestrina's *Missa Sine Nomine*, and Tallis's *Lamentations of Jeremiah*; March 20, Bach, *St. John Passion*; May 22, works commissioned by Shepard by Gwyneth Walker, William Hawley, Ricky Ian Gordon, Michael Conley, Philip Jameson, Paul Moravec, and Robert Convery. For information: [www.concora.org](http://www.concora.org).

**Cathedral Church of St. Paul**, Detroit, Michigan, presents Choral Evensong, November 22 at 4 p.m. Other events include: November 8, Veterans' Day Service of Remembrance; 11/20, Nicole Keller; 11/29, An Advent Procession; December 19, Nine Lessons & Carols. For information: [www.detroitcathedral.org](http://www.detroitcathedral.org).

**The Mizzou New Music Initiative** is accepting applications for eight resident composers to take part in the **2016 Mizzou International Composers Festival** (MICF), to be held July 25-30 on the campus of the University of Missouri in Columbia. The MICF features three public concerts of music from contemporary composers, as well as workshops, masterclasses, and other events. British/American composer Oscar Bettison will serve as one of the MICF's two guest composers, teaching and consulting with

the resident composers and ensemble. The deadline for submitting an application is November 23, 2015. To apply to become a resident composer for the festival, visit <https://app.getacceptd.com/mizzou>. For more information: [composersfestival.missouri.edu/](http://composersfestival.missouri.edu/).



**Basilica of St. Mary** (photo credit: Scott Shepherd)

**The Basilica of St. Mary**, the Cathedral of the Archdiocese of St. Paul-Minneapolis, Minnesota, is hosting a yearlong celebration of the 65th anniversary of the dedication of its "Centennial Organ," Wicks Organ Company Opus 3047. The initial program, October 15, featured organists Kim Kasling, Christopher Stroh, and Robert Vickery playing works from the inaugural recital by Mario Salvador, October 15, 1950. Upcoming events: November 8, *Three Chorales* of César Franck, commemorating the 125th anniversary of Franck's death; April 15, 2016, organ and choral works by Maurice Duruflé; October 15, 2016, Basilica Cathedral Choir and Brass under the direction of Teri Larson and basilica organist Christopher Stroh. For information: [www.mary.org](http://www.mary.org).

The **Conservatory of Amsterdam** organ department announces new faculty. Louis Robilliard, organist of the Cavaillé-Coll organ at St. François de Sales, Lyon, is visiting professor for French 19th- and 20th-century organ music. Hungarian keyboard player Mikolas Spányi, who teaches improvisation at the conservatory's Early Music Department, will give a monthly group lesson in improvisation. Spányi specializes in the works of C. P. E. Bach.

Matthias Havinga, organist of the 1830 Bätz organ at the Round Lutheran Church, has been appointed assistant-professor of organ. Gerben Gritter, organist, musicologist, and professor of theory at the Conservatory of Amsterdam, whose doctoral thesis was a study on Christian Müller, builder of the organ at St. Bavo, Haarlem, will teach the organ-building classes.

For information: [www.ahk.nl/en/conservatorium/study-programmes/bachelor/bachelor-early-music/study-programme/keyboards-instruments/organ/](http://www.ahk.nl/en/conservatorium/study-programmes/bachelor/bachelor-early-music/study-programme/keyboards-instruments/organ/).

The papers of **Robert Sutherland Lord** (1930-2014) have been donated by his family to the library at the **University of Pittsburgh**. Lord was a member of the music faculty and organist of the Heinz Memorial Chapel at the university from 1962 until his retirement in 1999. The collection documents his work as a scholar of late 19th and early 20th century French organ music. An online finding aid for the collection can be found at: [tinyurl.com/lordcollection](http://tinyurl.com/lordcollection).



**Eastman Academy participants visit Parsons Pipe Organ Builders**

**Parsons Pipe Organ Builders** hosted fourteen students and five professors at their workshop on August 6 as part of the 2015 Summer Eastman Academy for High School Students. After a short voicing seminar led by Peter Geise and a shop tour, they enjoyed a pizza dinner before busing off to the United Church in Canandaigua to play the new Parsons organ there. The United Church is Parsons Opus 41—a 3-manual and pedal, 51-stop, 40-rank organ dedicated on September 27, 2015. The evening was capped off with ice cream on the shore of Canandaigua Lake.



**Joshua Knight, Elsilynn Barber, Beth Nichols, Wilma Jensen, David Stultz, Jason Duroy, Jeff Scofield**

Members of the **Chattanooga AGO Chapter** invited **Wilma Jensen** to conduct a five-day workshop held at Brainerd United Methodist Church on August 24-28, 2015. Private lessons were provided to students each afternoon as well as evening masterclasses for the group.

In the group sessions, Dr. Jensen demonstrated various types of touch controls in passages of organ repertoire, explaining the physical gestures and helping students each achieve these controls. The sessions included discussions and assistance in understanding and hearing the impact of these newly developed physical controls on the basic musicianship.

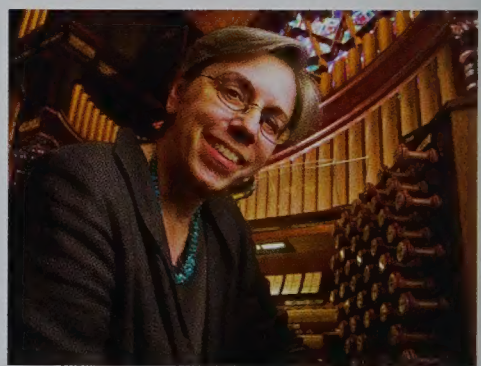
Wilma Jensen is scheduled for other similar workshops in the fall of 2015. For information: [www.wilmajensen.com](http://www.wilmajensen.com).

The collection includes items of many facets: research documentation, articles, photographs, personal correspondence, departmental administrative files, music manuscripts, music scores, music books, microfilms, and sound recordings, especially recordings of Lord in recital.

Two significant pieces in the collection are highlighted. These include the autograph music manuscript to Charles Tournemire's *Fantaisie for organ*, number 7 in the Cycle de Noël of *L'Orgue mystique*, for the Feast of the Epiphany. This manuscript may have been the copy that Tournemire used to prepare the music for publication. The collection also holds an autograph manuscript of the score to the *Concert Scherzo in F Major* for organ by Maurice Longhurst, composed in Leipzig, Germany, in June 1912.

To celebrate the availability of this collection and in memory of Dr. Lord, an organ concert is being planned for October 2017.

## People



**Gail Archer** (photo credit: Buck Ennis)

**Gail Archer** performs concerts: November 1, First United Methodist Church, Bella Vista, Arkansas; 11/8, Christ Episcopal Church, Poughkeepsie, NY; 11/15, Faculty recital, Vassar College; 11/17, First Presbyterian Church, Marietta, Georgia; December 3, Princeton University; 12/5, Lessons & Carols, Vassar College; 12/13, Handel, *Messiah*, Church

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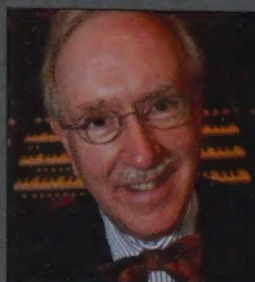
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Indiana University



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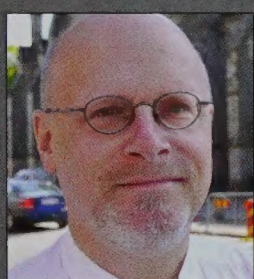
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Assoc. Prof. of Organ  
SWBTS, Fort Worth, TX



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Organist  
Reno, Nevada



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U of Nebraska-Lincoln



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**Brennan Szafron**  
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**Edward Taylor**  
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Carlisle Cathedral, UK



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► page 4

of the Ascension, New York City. For information: [www.gailarcher.com](http://www.gailarcher.com).

**Duo Organists Elizabeth & Raymond Chenault** premiered *Come Home* by Charles Callahan on May 4 at First Presbyterian Church, Kirkwood, Missouri. Based on the much-beloved hymn "Softly and Tenderly" by Will L. Thompson, the duet will be published in spring of 2016 by MorningStar Music Publishers in "The Chenault Organ Duet Series." The series will include new and previously unpublished commissions by the Chenault Duo, which now number over 50. The Chenaults will premiere a new organ duet by Daniel Roth at St. Sulpice in Paris next summer. The husband and wife team, who are in their 40th year as organists and choirmaster of All Saints' Episcopal Church in Atlanta, are represented by Phillip Truckenbrod Concert Artists.



**Philip Crozier**

During the summer Montréal organist **Philip Crozier** performed thirteen recitals in Europe. The tour was in Germany, Belgium, Sweden, and Norway. The varied programs included repertory by Canadian composers Denis Bédard and Robert Frederick Jones. The specially composed *Hommage (à la mémoire de Sylvie Poirier)* (2014) by Denis Bédard was played for the first time in Europe on this tour.



**Simon Johnson**

**Simon Johnson**, organist and assistant music director of London's St. Paul's Cathedral, is touring the southeastern United States beginning October 30 and continuing through November 15.

Appointed organist at St. Paul's in 2008, Johnson has played for the numerous daily services as well as historical national services and events, including the National Service of Thanksgiving to celebrate the Diamond Jubilee of Her Majesty, Queen Elizabeth, II. More recently he performed in the presence of the Dalai Lama and numerous church and state dignitaries for the presentation of the Templeton Prize.

Johnson's fall American tour includes St. Martin's Episcopal Church, Houston; First Presbyterian Church, Jackson, Mississippi; Cathedral-Basilica of St. Louis, New Orleans, Louisiana; Park Cities Presbyterian Church/Dallas AGO Chapter, Dallas, Texas; Calvary Episcopal Church, Memphis, Tennessee; Independent Presbyterian Church, Birmingham, Alabama; National Presbyterian Church, Washington, D.C. and Christ Church Cathedral, Nashville, Tennessee. For this tour Simon Johnson appears under the management of the William Wymond Agency, LLC. For information: [billw@fpcjackson.org](mailto:billw@fpcjackson.org), 601/355-6003.



**Marilyn Mason**

A party was held on June 28 at the Ann Arbor home of **Marilyn Mason**, to celebrate her 90th birthday. When Dr. Mason retired in 2014 as chair of the University of Michigan Organ Department in the School of Music, Theatre, and Dance, she was the longest serving faculty member in the history of the university.

In her teaching career of 67 years, Marilyn Mason's first priority was always the welfare of her students, and this was evidenced by the great affection shown to her by the many students and friends who attended the birthday celebration. The party was beautifully organized and catered by Mason's son, Christian, and his wife Margie.



**Alan Morrison at St. Paul's Cathedral, London**

**Alan Morrison** was one of five organists and the only American featured in the 2015 summer Celebrity Organ Recitals series at St. Paul's Cathedral in London, UK. Morrison's recital on June 10 featured works by S.S. Wesley,

## Appointments

**Bálint Karosi** assumes the position of Cantor of St. Peter's Lutheran Church in New York City on November 9. Karosi leaves a similar position at First Lutheran Church in Boston, where during his seven years there he developed a music program that included a Bach Cantata Vespers series and the annual Boston Bach Birthday festival. Bálint Karosi has been the first place winner in a number of international competitions, including the 16th International Leipzig Bach Festival Competition for Organ. Karosi frequently performs organ recitals in the United States and Europe and is also a composer and classical clarinetist. Bálint Karosi is represented by Penny Lorenz Artist Management.



**Bálint Karosi**

**Arnfinn Tobiassen** has been appointed artistic director of the Norsk Orgelfestival, Scandinavia's second longest running organ festival. Tobiassen succeeds Kolbein Haga, a co-founder of the festival in 1990. Arnfinn Tobiassen studied at the Royal Academy of Music in London and his organ teachers include Susan Landale, James O'Donnell, and David Titterington. In London he served as assistant organist for the Dutch Church, organ scholar at St. Paul's, Knightsbridge, and assistant organist for St. Michael's Church, Croydon. Since his 2010 return to his native Norway, he has served as Kantor for St. Olav's Church, Avaldsnes. He has performed for several European organ festivals and has won first prizes in several European and American organ competitions.

The Norsk Orgelfestival has grown to an event that has featured such artists as Olivier Latry, Harald Vogel, and Susan Landale. Since 2006, the Norsk Orgelfestival has been headquartered in Stavanger, where it is operated by the Church of Norway. A new concert hall features a four-manual Ryde & Berg organ, finished in 2012. This year, a renovated organ by Reil in the Stavanger Domkirke has been added to the festival facilities list.

Whitlock, Widor, Vierne, and Sowerby. Morrison is in his fourteenth year as chairman of the organ department at the Curtis Institute of Music in Philadelphia and continues to serve on the faculty of Westminster Choir College of Rider University where he is in his tenth year of service. Alan Morrison is represented by Karen McFarlane Artists, Inc. His website is [www.alanmorrison.com](http://www.alanmorrison.com).

**Jean-Baptiste Robin**, organist of the Royal Chapel at Versailles, France, will be available for recitals during his tour period of October 16–31, 2016. Robin, who performed at the 2010 national AGO convention in Washington, D.C., will offer three programs in honor of the 30th anniversary of the death of Maurice Duruflé: "The Complete Organ Works," "Duruflé and His Influences," and "Duruflé and the Art of Transcription." Tour dates and other details are available by calling Phillip Truckenbrod Concert Artists at 860/560-7800.



**Andrew Unsworth**

**Andrew Unsworth** is featured on a new recording, *French & German Masterworks* on the Raven label (OAR-967).

Recorded on the organ of the Cathedral of the Madeleine, Salt Lake City, Utah, the program includes works by Dupré, Alain, Franck, Bach, Böhm, Duruflé, Vierne, and Mendelssohn. The organ was built in 1992 by Kenneth Jones & Associates of Bray, Ireland, with four manuals and pedal, 79 ranks and 4,066 pipes and mechanical key action. Since 1994, the cathedral's Eccles Organ Festival presents five organ concerts annually.

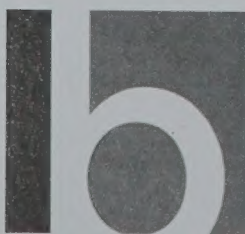
Prior to his 2007 appointment to the Mormon Tabernacle, where he is one of three full-time organists, Andrew Unsworth was assistant professor of music at Stephen F. Austin State University, Nacogdoches, Texas, and organist and assistant director of music at the Cathedral of the Madeleine (2001–06). He received his undergraduate degree in organ performance and pedagogy from Brigham Young University and master's and Ph.D. degrees in historical performance practice from Duke University. For information: 804/355-6386; [www.ravencd.com](http://www.ravencd.com).



**Johann Vexo**

**Phillip Truckenbrod Concert Artists, LLC** is pleased to announce the addition of French concert organist **Johann Vexo** to its roster beginning November 2015. Vexo is the *organiste de accompagnateur* (choir organist) of Notre Dame Cathedral, Paris, and

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## Here & There

► page 6

organist of the cathedral in Nancy. He is quickly making a name for himself in the United States following his spring 2015 tour and through his audio and video recordings on the JAV label. Vexo will be available for tours in early summer 2016 and in late September/early October. Call 860/560-7800 for tour information.



Johann Zeinler

**Johann Zeinler** of Austria was named the winner of the 2015 St. Albans International Organ Competition, held biennially in St. Albans, England. A student at the University of Music and Performing Arts in Vienna, he is also a winner of competitions in Weisbaden, Kitzbühel, and Vaduz. Carole Terry (University of Washington and Seattle Symphony) served on the competition jury and was a featured performer during the St. Albans International Organ Festival. Zeinler will tour in the United States during the 2016–17 season. For information: [www.concertartists.com](http://www.concertartists.com) or [www.organfestival.com](http://www.organfestival.com).

## Publishers

**A-R Editions** announce the publication of Johann Herbeck, *Pueri concinere: A Christmas Song for Tenor, for SATB Chorus, Two Horns, and String Orchestra*, edited by William E. Hettrick. Johann Herbeck (1831–77), a major musical figure in Vienna in the third quarter of the nineteenth century, served as conductor of the Wiener Männergesang-Verein and of the Singverein, musical director of the Gesellschaft der Musikfreunde and of the Court Chapel, and director of the Court Opera. This edition of Herbeck's best-known and best-loved work is the first to present the piece in its original orchestration with complete scholarly apparatus and choral score included. \$48, ISBN 978-0-89579-823-7, viii + 13 pp, \$20.00. For information: [www.areditions.com](http://www.areditions.com).

**Michael's Music Service** announces new sheet music reprints: *Requiescat in Pace* by Leo Sowerby; *Concert Overture in F Minor*, by Alfred Hollins; *Scherzo in G Minor*, by Will C. Macfarlane; *Reverie*, by James Rogers; *Manifestations of the Spirit*, by Michael Johnston; *The March of the Three Kings*, by T. Frederick H. Candlyn; *Sancta Maria*, by George Whiting; *Festival Piece*, by Charles Stebbins; *Preparatory Studies for Motion-Picture Organists*, by Walter G. Reynolds; *Das Ferne Land*, by Adolf von Henselt, arranged by W. J. D. Leavitt; *Overture to Bohemian Girl*, by Michael Balfe, arranged by James Watson; *Nearer, My God, to Thee*, by Sigfrid Karg-Elert. For information: [michaelsmusicsservice.com](http://michaelsmusicsservice.com).

## Recordings

**Pro Organo** has released *Nordic Journey, Volume V—Many Landscapes*, a double compact-disc set recorded by

## Nunc Dimittis

**Paul Rogers Jenkins, Jr.**, who served as professor of organ at Stetson University's School of Music in DeLand, Florida, from 1956–93, died on August 12 in Oklahoma City, Oklahoma. Born on June 1, 1929, in Rock Hill, South Carolina, he studied with Robert Noehren both at Davidson College and the University of Michigan.

Earlier in his career, Jenkins held positions at the Southern Baptist Theological Seminary in Louisville, Kentucky, and Myers Park Baptist Church in Charlotte, North Carolina. During his early years at Stetson University, Jenkins served as the organist and choir director at St. Barnabas Episcopal Church. He performed throughout the United States, Canada, and Europe. In 1976 he was awarded the university's newly endowed Price Chair in Organ.

Paul Jenkins spent sabbaticals (and other breaks) studying with Gustav Leonhardt, Cor Kee, and Charles Letistu in Europe. His interest in the first mechanical-action instruments that came to America, made by Rudolf von Beckerath of Hamburg, Germany, inspired him to acquire for Stetson a substantial Beckerath organ in 1961. This instrument, now named the Paul R. Jenkins, Jr. Organ, served as the model of organ-reform design for generations of students, and was followed by five more Beckerath organs on the Stetson campus. The last of these acquired was the Jenkins' house organ, given to the university at the time Paul and his beloved wife Janice moved to Oklahoma City to be closer to their daughter Catherine and their extended family.

Paul Jenkins is survived by his wife of 63 years, Janice, their children, Catherine and John, several grandchildren, and many dozens of former students. He was a true pioneer in organ teaching and in the informed instruction on mechanical-action organs and harpsichords. Paul and Janice Jenkins have remained great supporters of organ and harpsichord study at Stetson, and ask that memorial contributions be made to the Paul and Janice Jenkins Organ/Harpsichord Endowment Fund in memory of Paul Jenkins. To make an online gift, visit [www.stetson.edu/give](http://www.stetson.edu/give) or send a check to Stetson University, School of Music, 421 N. Woodland Blvd., Unit 8286, DeLand, Florida 32723.

—Boyd Jones  
John E. and Aleise Price Professor of Organ  
Stetson University



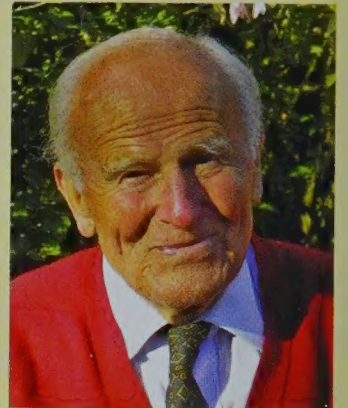
Paul Rogers Jenkins, Jr.

**Myles Kenneth Tronic**, 64, of Worcester, Massachusetts, died August 29 of injuries sustained in an automobile accident. Tronic was born August 14, 1951, in Worcester and attended St. Mark's School in Southborough, where he began organ studies. He received the Bachelor of Arts degree in French from the University of Virginia, Charlottesville. He was a music critic for the *Worcester Telegram and Gazette*, and served as organist and choir director at several Massachusetts churches: First Congregational Church, Milford; St. Columba Catholic Church, Paxton; First Congregational Church, Spencer; and Grafton-Upton Unitarian-Universalist Church, Grafton. At the time of his death, he was director of music for St. Leo's Catholic Church of Leominster. Myles Kenneth Tronic is survived by two brothers, Michael Tronic and Dr. Bruce Tronic; his sister-in-law, Joan; two nephews, Robert and his wife, Vasanti, and Brian; a niece, Kimberly; and a grandnephew, Kiran.

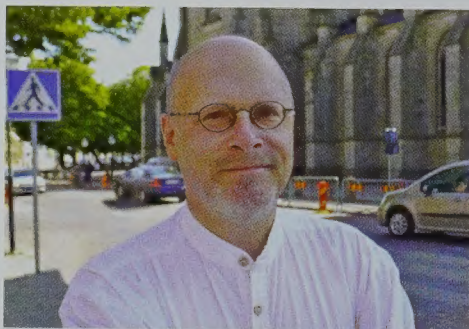
Choral conductor, composer, and organist **David Willcocks** died peacefully at home on September 17. He was 95. Willcocks was famous for his choral arrangements of Christmas carols, many of which were written for the Service of Nine Lessons and Carols at King's College Cambridge.

Born in Newquay in 1919, Willcocks became a chorister at Westminster Abbey at the age of eight, where he was conducted by Edward Elgar. His connection with King's College began in 1939 when he became an organ scholar. Elected to a fellowship in 1947, he subsequently held the post of director of music from 1957 to 1974, helping the college choir achieve huge success. He then became the director of the Royal College of Music and, in 1981, was one of musical directors for the wedding of Prince Charles and Lady Diana Spencer.

For some 38 years from 1960, he also trained the Bach Choir—the most popular amateur choir in Britain—giving frequent premieres of works by contemporary British composers, including the first performance of Britten's *War Requiem* at La Scala in Italy, then in Japan, Portugal, and the Netherlands. Sir David was made a Commander of the British Empire (CBE) in 1971 and was knighted in 1977.



David Willcocks  
(photo credit: Maggie Heywood)



James D. Hicks

New Jersey-based organist **James D. Hicks** in April 2015, at Kalmar Cathedral, Kalmar, Sweden (Pro Organo 7271, \$24.98). It is the premiere recording of the Tostareds 2013 installation at Kalmar.

This recording highlights new compositions expressly created by Fredrik Sixten, Nils Lindberg, and Thomas Åberg of Sweden, Kjell Mørk Karlsen (Norway), Sven-Ingvart Mikkelsen (Denmark), and Pauli í Sandageroi (Faroe Islands). Hicks has written articles in *THE DIAPASON* about the works of Karlsen (August 2015), and Sixten (April 2014).

Hicks promoted this release by performing twenty concerts at music festivals throughout these countries this past summer. Pro Organo has produced an accompanying video on its website that gives further insight into the project. For information: [proorgano.com](http://proorgano.com).

Minneapolis-based choral ensemble **VocalEssence** has released its newest album, *Nordic Nativity*, a compilation of songs of the Christmas season from Norway, Sweden, Finland, and Denmark. Selections were recorded during



VocalEssence, *Nordic Nativity*

"Welcome Christmas" concerts of 2010 and 2014 at Plymouth Congregational Church, Minneapolis. The recording is available for purchase at VocalEssence concerts; the digital album can be purchased from iTunes and Amazon. For information: [www.vocalescence.org](http://www.vocalescence.org).

## Organ Builders

**John-Paul Buzard Pipe Organ Builders** has signed a contract for its Opus 45 with Pilgrim Lutheran Church (ELCA) in Carmel, Indiana. The instrument will consist of 29 independent speaking stops and 35 ranks of pipes across two manuals and pedal. The organ will be housed in a solid oak case standing nearly three stories tall, designed to relate to the Prairie Style of the church's architecture. It will feature a set of polished copper horizontal trumpets amid the polished tin flue pipes in the façade.

The new organ will utilize Buzard's electrically operated slider and pallet



Design of Buzard Opus 45

windchest actions, and a portion of the Great division will be enclosed in an expression box. The movable console will feature angled stop terraces.

Pilgrim Lutheran Church selected Buzard Pipe Organ Builders more than ten years ago to build the organ, contingent upon the congregation erecting a new church building following sale of their former properties. Buzard worked directly with architect John Munson on the building's design. The church's music program is directed by Cantor Sarah Gran Williams. The organ is scheduled to be installed immediately following Christmas of 2016 and will be ready for use well before Palm Sunday, 2017. For information: [buzardorgans.com](http://buzardorgans.com).



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## Harpsichord Plus: The Accompanied Music of Jacques Duphly

As a genre, accompanied harpsichord music seems to have come into being early in the 18th century. Indeed, the harpsichord accompanied by lute is commented on late in the 17th century when the lutenist Porion accompanied the keyboardist Hardel. In Rome the harpsichord accompanied by violin was noted in 1727 at Cardinal Colonna's, and only two years later, in 1729, there was a similar event in Paris, for which the keyboardist was none other than François Couperin's daughter.

The first examples to appear in print seem to have been the *Pièces de Clavecin en Sonates*, op. 3, of Jean-Joseph Casanée de Mondonville (1734). (Earlier works sometimes cited as examples of this genre—works by Dieupart [1701] and Elizabeth Jacquet de la Guerre [1707]—actually appear to be different editions of the same pieces, not meant to be played as duos.) Mondonville's sonatas were followed by Michel Corrette's *Sonates pour le Clavecin avec un Accompagnement de Violon*, op. 25 (1742); Mondonville's *Pièces de Clavecin avec Voix ou Violon*, op. 5 (1748); and by the one popular group of compositions still found in the active performing repertoire of the 21st century, Jean-Philippe Rameau's five sets of *Pièces de Clavecin en Concert*, published in 1741. That these Rameau pieces belong to this same line of publications cannot be doubted, for the composer wrote in his preface: "The success of recently published sonatas, which have come out as harpsichord pieces with a violin part, has given me the idea of following much the same plan in the new harpsichord pieces, which I am venturing to bring out today . . ."

A little further on Rameau continued: "These pieces lose nothing by being played on the harpsichord alone; indeed, one would never suspect them capable of any other adornment . . ."

This primacy of the harpsichord, which really was meant to be accompanied by the other instrument, is borne out by the words of Charles Avison, who, in 1756, insisted that the violins should "always be subservient to the harpsichord," and by C.-J. Mathon de la Coeur, the editor of *Almanach Musical*, who wrote in 1777,

We cannot resist pointing out here that the harpsichord is the only creature in this world that has been able to claim sufficient respect from other instruments to keep them in their place and cause itself to be accompanied in the full sense of the term. Voices, even the most beautiful ones, lack this privileged position; they are covered mercilessly . . . but as soon as it is a question of accompanying a harpsichord, you see submissive and timid instrumentalists softening their sounds like courtiers in the presence of their master, before whom they dare not utter a word without having read permission in his eyes.

Methinks times have changed since M. de la Coeur published these comments!

Why, then, one might ask, would another instrumentalist agree to perform with a harpsichordist in such a subservient manner? And further, what was the purpose of having an accompanying instrumentalist there at all? As to the first question, one could assume that not all pieces on a program would be of the accompanied type; some sonatas for the solo instrument with (or without) a figured basso continuo could return a preeminent position to the non-keyboard instrument. As for the second question, Avison answers this in the preface to his op. 7 (1760): "They are there to help the expression."

The second half of the 18th century was a transitional time when the forte-piano was making ever deeper inroads into the public awareness, when the abrupt dynamic contrasts of a C. P. E. Bach or the Mannheim composers were popular, and every possible device or gimmick was being invented and employed to aid the harpsichord in producing more dynamic variety: pedal-activated machine stops, the soft leather "plectra" of the *peau de buffle* register, organ-like foot-pedal-operated louvers that were installed above the soundboard, and instrumental accompaniment.

The six accompanied pieces of Jacques Duphly have been played less frequently than his other harpsichord works because they were omitted from Heugel's 1967 *Le Pupitre* volume of his "complete" harpsichord pieces. A modern edition of the three G-major pieces with violin had been published in Paris in 1961, but the additional three in F major were not generally available to contemporary players until the Swiss publisher Minkoff offered its facsimile edition of Duphly's *Third Book of Harpsichord Pieces* in 1987. My attention was drawn to these six enhanced works when reviewing the four compact discs that comprise Yannick Le Gaillard's complete recording of Duphly's output, in which he included all six of the "added violin" pieces in collaboration with violinist Ryo Terakado (ADDA 581097/100, 1988).

For those to whom Duphly is not a household name, the composer was born in Rouen in 1715 and had the exquisite good taste to die in Paris in 1789 immediately before the aristocratic world in which he functioned was totally upended by the French Revolution. One gets a succinct picture of this minor master of the keyboard from two contemporaries. Pierre-Louis Daquin wrote in 1752: ". . . Duflitz [*sic*] passes in Paris for a very good harpsichordist. He has much lightness of touch and a certain softness which, sustained by ornaments, marvelously render the character of the pieces." Marpurg, writing in 1754, has passed on to us this portrait of a rather particular character who obviously preferred light action for his keyboards: "Duphly, a pupil of Dagincour, plays the harpsichord only, in order, as he says, not to spoil his hand with the organ. He lives in Paris, where he instructs the leading families."

Duphly had published his first two books of harpsichord music in 1744 and 1748. These volumes did not include any accompanied pieces, but his third book (1758) begins with three works in the new style. (It must have been taken for granted at this time that one could play either with or without the accompanying instrument, for nothing that mentions the added partner is noted on the title page, or elsewhere.) The accompanied pieces simply appeared with a third staff added above the usual two for the harpsichord; the word *Violon* is engraved above this additional staff.

The first three accompanied pieces, in F major, present varied tonal pictures. Number one is an *Overture* that begins with a *Grave* in the customary dotted rhythm, continues with a livelier contrapuntal section, and ends with a two-measure stately cadence. Two character pieces follow: *La De May* is a gracious rondo named for Reine DeMay, a midwife who played some role in a shady enterprise involving Casanova and the Parisian banker Pouplinière. There is, however, nothing particularly shady about this delicate, rather sunny piece. The third piece, *La Madin*, is an Italianate gigue, named in honor of the Abbé Henri Madin, choirmaster of the



Tschudi harpsichord with swell louvers (private collection; photo by Larry Palmer)

Chapelle Royal and governor of the musical pages. It may be a reference to these youngsters that informs the playful character of this quick-paced work.

That these pieces are worth restoring to the repertoire is not in doubt. Indeed, all of Duphly's pieces are worthwhile for reasons admirably articulated by Gustav Leonhardt, one of the first modern harpsichordists to champion these French works. In notes to a disc of solo works by the pre-revolutionary composer, Leonhardt wrote, ". . . Duphly's pieces concealed within their notes the secret of sonority. Such a style of composition demands as much expert knowledge as writing difficult or bizarre works. The perfect always seems easy in the eyes of the non-initiated."

Duphly's third volume continues with the very best of his solo harpsichord compositions—the F-minor rondeau *La Forqueray*, a monumental F-major-minor-major *Chaconne*, the turbulent and virtuosic *Medée*, winsome and moving D-major *Les Grâces*, the rocket-themed D-minor *La De Belombre*, and two graceful *Menuets*. Then comes the G-major accompanied set—three character pieces, all in quick tempi, titled *La De Casaubon*, *La Du Tailly*, and *La De Valmallette*, the latter two both known Parisian vocalists. The volume concludes with five more solo harpsichord pieces in various keys.

In revisiting the Le Gaillard recordings I found them to be somewhat superficial and too unyielding for my current tastes. Searching the web to see if there were some more recent recordings I came across two that were of interest: a disc of accompanied works by Duphly and the very young Wolfgang Amadeus Mozart, whose earliest-known keyboard sonatas (K. 6–9) belong to the accompanied harpsichord genre, recorded at the Musée des Beaux Arts, Chartres, by harpsichordist Violaine Cochard and violinist Stéphanie-Marie Degand (Agogique AGO009, 2010). Online reviewer Johan van Veen wrote of this recent offering, "Considering that the Duphly pieces are not often recorded and that Mozart's sonatas are too often—if at all—played on rather inappropriate instruments, this disc deserves an enthusiastic reception."

A recording entirely devoted to works by Duphly receives my highest recommendation: harpsichordist Medea Bindewald, whose playing demonstrates the most satisfying musicality, with just the right amount of agogic give and take, is joined by violinist Nicolette Moonen on the German label Coviello Classics (CD COV91404). Recorded during August 2013 in Swithland, UK, here is a first-rate program selected from three of the four Duphly volumes, played from the original engraved texts (the same scores that I recommend, all four volumes of which are available in the series of Performers' Facsimiles published by Broude



Jacques Duphly, *Works for Harpsichord* CD cover



Le chien Duphly

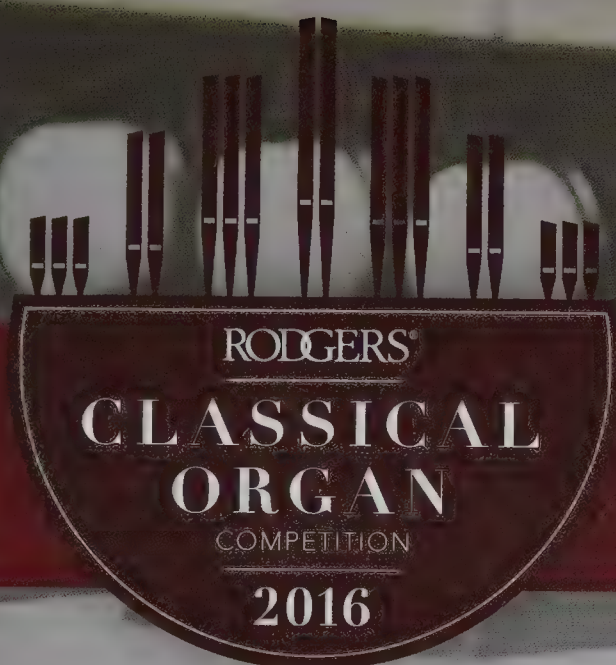
Brothers). Ms. Bindewald lists Robert Hill (Freiburg) and Ketil Haugsand (Cologne) among her teachers, so it is not completely surprising that she plays a magnificent instrument built by another Hill brother, the American harpsichord maker Keith Hill. I was charmed and delighted throughout the ample hour-and-a-quarter of this well-chosen recital. Only occasionally did I wish that the violin were slightly less prominent in its balance with the harpsichord. After all, the bow was meant to accompany the keyboard! (Thank you, Mr. Avison and M. Mathon de la Coeur!)

When I first spoke about Duphly to a Southeastern Historical Keyboard Society gathering at Salem College in Winston-Salem, North Carolina, on April 6, 1991, I began by expressing appreciation to the author who had already published most of the information offered here. Once again, I need to share my gratitude to this pioneering scholar of French early keyboard music, Professor Emeritus David Fuller, from the State University of New York at Buffalo, whose research and writings have formed the basis not only of my own presentations, but, as I have noticed in researching the topic, nearly everyone else's. As the authority who published "Accompanied Keyboard Music" in the journal *Musical Quarterly* (60:2, April 1974, pp. 222–245), as well as the subsequent articles on Duphly and the *Accompanied Sonata* in the *New Grove Dictionary of Music*, Fuller has been both leader and guide for Duphly studies. I came to know David better when I was asked to write his biography for the American Grove, and also when we "shared" a harpsichord major student, Lewis Baratz, who, after completing his undergraduate study with Professor Fuller, graced the master of music program in harpsichord at Southern Methodist University, before going on to earn his doctorate in musicology.

And I cannot think of, or play, Duphly's music without remembering a beloved mixed-breed pet—part Dachshund, part Lhasa Apso—who loved to listen to the harpsichord, usually *unaccompanied*. Adopted from the local SPCA animal shelter, where his name was listed as "Blue," he shared our Dallas lives for the larger part of two decades, during which time he seemed at ease with the more distinctive name I had chosen for him. ■

Comments or questions are always welcome. Please send them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or Dr. Larry Palmer, 10125 Cromwell Drive, Dallas, TX 75229.





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## Reviews

### Music for Voices and Organ

by James McCray

#### Gentle music for Christmas Eve

Nature holds its breath.  
In the hush of night,  
a baby's cry wakes the world from longing  
dream,  
and ushers in the dawn.

—Mary Louise Bringle

For most Christians, the contrasting bookends of their yearly celebrations are Christmas and Easter. Both special times seem to bring the largest attendance during the year, and that is important for a variety of reasons. For church musicians, the spring celebration tends to call for loud and exciting music, often punctuated with brass instruments; however, Christmas, in the darkness of winter, usually is a time of quiet music with a more introspective feeling, especially at Christmas Eve services.

The joyful brightness of a springtime Easter morning is in sharp contrast with a calm candlelight Christmas Eve service. The theme of darkness is highlighted during the week when we experience the day with the shortest daylight of the year, December 21. And, in the past four weeks of Advent, the anticipation of a coming change has been building with the weekly lighting of candles in Advent ceremonies. On Christmas Eve, these weeks of waiting end (also in candlelight) with a tender congregational singing of "Silent Night, Holy Night." Furthermore, this probably should be preceded by gentle music from the choir, which will add to the poignancy of this special evening.

Although both Christmas and Easter are celebrative, the birth of the baby seems to call for a spiritual quietness. So, the music reviewed this month focuses on that condition. The works reviewed include gentle soft items for mixed, women's, and men's choirs that are appropriate for Christmas Eve service. Next month will feature Christmastide and Epiphany music to close the 2015 holiday season.

So, this may seem early; nevertheless, I wish you all a very Merry Christmas and a Happy New Year. As you peruse these settings, let us all pray that 2016 will bring each of us good health and prosperity.

#### Mixed choir

**Sing Lullaby**, Leo Nestor. SATB, tenor or soprano solo and organ, E. C. Schirmer Co., 6314, \$1.80 (M+). Version for clarinet, bassoon, horn, and strings, 6412, \$15.75.

In this setting of the 18th-century carol, "O Bethlehem!" only organ is

indicated; other performing options are indicated on the back cover. A graceful 6/8 meter dominates; the organ part is on three staves. The opening verse features the soloist singing above an "Ah" chorus. A variation form in a strophic music style is used for the four verses. The soloist has a beautiful line without the choir. Peaceful music, perfect for a Christmas Eve service.

**All My Heart This Night Rejoices**, David Cherwien. SATB and organ with optional flute and congregation, MorningStar Music Publishers, M-60-1124, \$1.95 (M-).

This is a hymn concertato; there are five verses with the congregation singing three of them, and its music is found on a reproducible back cover. The verses are often scored in unison or two parts for the choir, and the flute has a happy introduction, later playing above the singers on three verses. The organ part, on two staves, is very easy. Charming music.

**All the Sky Is Bright**, Robert Buckley Farlee. Two-part mixed with organ, Augsburg Fortress, 978-1-4514-8573-8, \$1.80 (E).

Using a traditional French tune (AUVERGNE), this simple setting is a delightful melody; the two vocal parts only sing harmony on the second verse. The organ part is distinctive with solo passages but not difficult, as it opens with gentle tone clusters that eventually dissolve into running sixteenth-note passages. Easy but attractive music for most choirs.

**Still, Still, Still**, Robert A. Hobby. SATB and organ with optional children's choir or treble solo, MorningStar Music Publishers, MSM-50-1952, \$1.70 (M-).

In this beloved Austrian Christmas carol, the children's chorus sings a unison, flowing "Gloria in Excelsis" between the verses. The sweetness of the text and the sensitive tune are in unison for the first verse, then in SATB after that, but with the familiar melody clearly heard in the soprano. The organ part is on two staves, with registration suggestions, and is very easy. This setting is certain to be a hit with everyone.

**Infant Holy, Infant Lowly**, Matthew Culloton. SATB unaccompanied, MorningStar Music Publishers, MSM-50-1820, \$1.85 (M+).

For those choirs wanting an unaccompanied setting for Christmas Eve, this sweet Polish carol should be useful, although there are some divisi passages that could stretch smaller choirs. It is in a pop style with lots of "oo and doo" singing throughout. Very expressive.

#### Women's choir

**Lute-Book Lullaby**, John Butler. Treble voices (S/S) and piano, Paraclete Press, PPM01334, \$1.70 (M).

The range for Soprano I is sometimes high, but Soprano II is consistently comfortable. The piano music is easy, often with left-hand arpeggios that help define the duple 6/8 meter. The text is from a 17th-century lute book ("Sweet was the song the Virgin sang"). This also would be useful for two fine soprano soloists.

**What Sweeter Music**, Hal H. Hopson. SSAA and piano, MorningStar Music Publishers, M-50-1426, \$1.85 (M).

The tender poem by Robert Herrick (1591–1674) is also available for SATB with optional string quartet, but strings do not work with this SSAA version. Here, the first verse begins with a quiet solo. When the four parts enter they have static chords with the same rhythms. There is a two-part section that is more rhythmically interesting, and at the end the opening music and text returns.

**Still, Still, Still**, J. William Greene. Unison or two-part treble choir and organ or piano, Paraclete Press, PPM01035, \$1.60 (E).

With versions in both English and the original German, this is mostly in unison with a brief two-part section. The simple keyboard music adds to the poignant character of the melody. There are registration suggestions for the organ music, which is on two staves. Simple, warm setting of a very popular carol.

#### Men's choir

**Love Came Down at Christmas**, Howard Helvey. TTBB, piano, and optional oboe or C instrument, Beckenhurst Press, BP2053, \$2.10 (M).

The choral parts are not especially difficult, often in unison. The piano part is extremely busy, but at this slow pace it serves as a solid background for the voices. The oboe plays throughout as a solo, and its music is included separately. This fine setting also is available in SATB or SSA settings.

**O Holy Night (Cantique de Noël)**, arr. Scott Hyslop. TTBB and keyboard, MorningStar Music Publishers, MSM-50-1245, \$2.35 (M).

This is the classic for Christmas Eve, although usually heard as a solo. The usual flowing keyboard part in the right hand is easily supported by sustained half- or whole-note chords in the left hand. There are places where a tenor solo or section is used, and the remainder of the choral sections are in four-part block chords with the same rhythms. Useful music for those churches with a men's choir.

## Book Reviews

**Arts Ministry: Nurturing the Creative Life of God's People**, by Michael J. Bauer. William B. Eerdmans Publishing Co., ISBN 978-0-8028-6928-9, paperback, 328 pages, \$29.00; [www.eerdmans.com/Products/6928/arts-ministry.aspx](http://www.eerdmans.com/Products/6928/arts-ministry.aspx).

This book, *Arts Ministry: Nurturing the Creative Life of God's People*, is a series of theological, aesthetic, and concrete observations made regarding arts ministry in the Christian tradition. Its author, Michael J. Bauer, DMA, has ample experience in the area of arts ministry and the organizing and formation of arts ministry groups. He is professor of organ and church music at the University of Kansas. Even though the intended audience of the book is the church and not the academic community, its presentation is grounded in a historical context that illustrates eighteen case studies where individuals and groups are manifesting their faith through diversified arts ministries in their faith communities.

The book is a compelling demonstration of the arts in the service of an expression of faith and within the construct of ministry. Replete with examples from case studies, this work is organized in nine chapters with two informative and useful appendices. The bibliography is substantial and a good source for those who seek further research in this area.

The first chapter defines the usage of language associated with arts ministry and makes a clear delineation between arts ministry and Christianity and the arts. It presents specific arts ministries and how they are realized in various settings. Chapter two presents various historic negative arguments against arts ministry and the need for arts promotion in the church—a present-day topic, the construction and veneration of idols and images, to consider after the recent destruction of age-old artifacts in the Mideast. A logical positive presentation for arts ministry is argued and continues throughout the book.

The third chapter discusses the connection concerning arts ministry and God. This section concludes with an overview of transcendence and immanence where God's splendor is observed. Chapter four considers a rounded method to arts ministry by exploring the human characteristics of the believer and the evolution of the rapport between arts ministry and the mind, spirit, and body. In the fifth chapter, the author holds up arts ministry as an evangelical tool and a service to the community, a just society, and finally the universe.

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## ► page 12

Chapter six concentrates on the development of human creativity as an expression of Christian witness, the meaning of human creativity, and a theology of creativity. In chapter seven, the trinity of worship as art, artful worship, and the arts in worship is explored by discussing the connection concerning arts ministry and worship. Chapter eight, the penultimate, presents a provisional theology in arts ministry. It considers the areas of art as communication, the issue of what is beauty, and constructing artistic decisions within church. Chapter nine delves into the advance of both theoretical and practical arts ministry in the church. Here, the author offers practical means of creating foundations, their developments, and continuation of arts ministry.

This is a unique work that brings to light the function of arts ministry in the church. It is a strong effort that encourages and inspires those that labor in the arts and have a desire to include their inspiration in their worship while sharing their creativity with the community. This book is an easy read in part because of the clear and organized fashion in which the author presents philosophical, theological, and practical information. Recommended.

—Mark Konewko  
Shorewood, Wisconsin

## New Recordings

**All Bells in Paradise: Carols sung by the choir of Guildford Cathedral. Regent Records, REGCD413; [www.regent-records.co.uk](http://www.regent-records.co.uk).**

Of the nineteen tracks on this recording, several are unsurprising favorites, requiring little introduction to enthusiasts of the English choral tradition—such as David Willcocks's arrangements of *O Come, O Come, Emmanuel*; *God Rest You Merry, Gentlemen*; *O Come, All Ye Faithful*; and *Hark! The Herald Angels Sing*. There is, regrettably, even on English cathedral recordings these days, a frequent smattering of John Rutter's saccharine output, and his *Candlelight Carol* and *All Bells in Paradise* are included here, as is Bob Chilcott's *Les anges dans nos campagnes*. A *Tender Shoot* by Otto Goldschmidt, Healey Willan's splendid arrangement of *What Is This Lovely Fragrance?*, and Peter Warlock's *Bethlehem Down* are all well-loved staples of the seasonal choral repertoire in the better choral establishments and can be found on this disc.

However, the real beauty of this CD is in the eight delightful contemporary carols, mainly composed by rising stars in the Anglican choral world, several of

whom have ties to Holy Spirit Cathedral in Guildford—Matthew Owen's *The Holly and the Ivy* is a fresh, energized melody with interesting rhythm and syncopation and a very sparkling organ accompaniment; a beautiful, *a cappella* setting of the *Prayer of St. Bede* (*Christus est stella*) by Will Todd; Stuart Nicholson's dazzling and jazzy arrangement of *Ding Dong! Merrily on High*; Philip Moore's two unaccompanied contributions for ATB—*Baby Born Today*, an arrangement of an earlier melody very much in the style of a Negro spiritual; and *Lo! That Is a Marvellous Change*, a setting of a verse of early poetry from the Exeter Book with hints of Russian Orthodox influence; a lovely treble-only arrangement by Andrew Millington of *Silent Night*; Richard Causton's rather sad and melancholic *Cradle Song*; and a powerful and moving carol, *That yongē child* by the late Martin Read, a great talent tragically dead from a heart attack at a young age.

No details are given of the cathedral organ, which is used by the sub organist, Paul Provost, to such great effect in accompanying the choir. However, a little research indicates that it was built in 1961 by the Liverpool organ building firm of Rushworth & Dreaper, with work by the original firm in 1962 (installation of the Positive division), minor modifications in the 1990s, and substantial work in 2009 by BC Shepherd & Sons (perhaps best known for their superb rebuilding of the Cavaillé-Coll organ in Notre Dame de France, Leicester Square, London). The synoptic specification of the instrument as it now stands is: Great: 16 8 8 8 8 8 4 4 4 2½ 2 IV 16 8 4 / Swell: 16 8 8 8 8 8 4 4 2 II IV 8 16 8 4 / Choir: 16 8 8 8 4 4 2½ 2 III 16 8 4 / Positive: 8 8 4 4 2½ 2 1½ 1½ III / Solo: 8 8 8 4 8 8 8 8 / Pedal: 32 16 16 16 16 16 8 8 8 4 4 IV 32 16 16 8 4.

Recording quality is excellent, as always, from Regent Records, and the booklet is extremely informative, with helpful notes about each carol and the complete texts. It is a pity that the only two color photos in the booklet are used for irrelevant images, rather than photographs of the cathedral, choir, and/or the organ. There is much excellent choral repertoire here, some of which will almost certainly be unknown to readers, and despite the unpleasant, aggressive treble line, Provost's excellent accompaniments, consistently first-class performances from the lay-clerks, and the exciting new repertoire selected all combine to make this a compelling purchase for any active liturgical organist/choirmaster.

—James M. Reed  
Workshop, England

**Legends in the Garden. Organ Music by Thomas Åberg played by Carson Cooman, organist. Soundspells Productions CD137; <http://carsoncooman.com/organist/cd-recordings/>.**

When I first listened to *Legends in the Garden* I was absolutely stunned by the beauty of composition by a composer whom, I must admit, I had never heard of. I played the CD repeatedly, captivated by the rather minimalist sound and the sheer beauty of the recording. Mesmerized might be a better word for it, and I am deeply grateful to Carson Cooman for making this music accessible to a wider audience.

Thomas Åberg, born in Stockholm, Sweden, is a concert organist and composer. As Cooman states in his notes, most of Åberg's music is "written for the organ and is characterized by rhythmic joy, simplicity, and humor." He goes on to say that "music must bring enjoyment, without abandoning reverence."

Cooman has, on this recording, presented a variety of Åberg's organ works—a selection that stretches from the somber to the humorously joyful. *Marsch Babacou* opens the CD with a four-note theme that almost constantly keeps reappearing in different guises. One gets a feeling for his sense of humor in the title. He says that he played a lot of music by Bach, Bartók, and Couperin in 1983 when the piece was written, and the title and the sounds reflect that.

*I Folkton* comes next, and it is a piece that I find absolutely haunting. A three-note ascending pedal motif begins many of the sections and introduces an original theme, which makes an allusion to Swedish folk music that Åberg says is popular in Swedish church music. The piece seems simply constructed, but is designed to be captivating and has an allure that makes you want to hear it over and over—which, I admit, I have!

There are a number of short pieces on the recording: *Swedenborg Piece No. 1*, *The Clock* and *Swedenborg Piece No. 2*, *Time Goes . . .* are delightful and last around two minutes each. The *Five Miniatures* were written for a very small organ and, lasting from one to two minutes each, show off different stops and combinations on the organ.

Three works that combine like a triptych to form a whole are *In the Garden: Dew-Drops*; *In the Garden: Frosty Morning*; and *In the Garden: Rainy Day*. This music is gripping and emotional and, I felt, had some programmatic relationship to the titles. According to the composer, the trilogy was

... composed during a bleak period of my life. These meditations were certainly written as a form of unconscious self-therapy for life's more difficult crossroads. The individual pieces are ideal as interludes, and the work *Rainy Day* I have even used as Passion music during Holy Week.

The three *Legends* on the disc are nos. 1, 3, and 6 and are meditations "written as dialogues between the composer/organist and composer/audience." These again show off the various colors of the organ in rather ingenious ways. Åberg writes a funny story about *Legend No. 1*:

One of Sweden's most famous concert organists allowed me to write a concert piece for him. However, I became very nervous of the task of writing a piece for such a great performer, so instead of writing him a virtuosic toccata, I instead wrote the quiet and atmospheric *Legend No. 1* in a state of cowardice. However, he liked the piece very much and performed it.

*Låt från Tanum* or *Melody from Tanum* was written for a friend who loves

Swedish folk music so "the character of Swedish folk music is present in the piece." It is, in my opinion, lovely. A very short *Postlude*, which was written for a small house organ containing just one 4' stop, is included on the CD, as is *Toccata III* with which the disc ends.

There is much on this recording to ponder, to relax to, or just sit back and enjoy. The writing is often sparse, but at the same time engaging and well written. Carson Cooman, who specializes in contemporary music, plays immaculately. There is a love and warmth between performer and composer here that often does not come across on a recording.

It is a breathtaking recording, very much worth owning.

—Jay Zoller  
Newcastle, Maine

**Handel and his English contemporaries. Robert Woolley, 1766 Thomas Parker organ at St. Mary and St. Nicholas Parish Church, Leatherhead, Surrey, England. Regent Records Ltd. Compact Disc REGCD382, [www.regentrecords.com](http://www.regentrecords.com).**

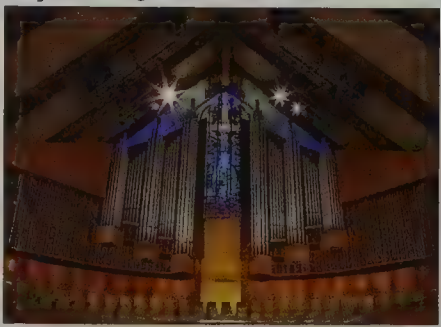
*Overture to 'Ottone,'* HWV 15, *Jesu meine Freude*, HWV 480, *Air in B-flat Major*, HWV 469, *Fugue in G Minor*, HWV 605, *Fugue in B-flat Major*, HWV 607, *Verse in F Major* (Fitzwilliam manuscript 260), *Air from 'The Water Music,'* HWV 348, *Fantasia in C Major*, HWV 490, *Fugue in A Minor*, HWV 609, *Voluntary on a Flight of Angels*, HWV 600, Handel; *Voluntary in A Minor*, op. 2, no. 10, William Walond; *Voluntary No. 6 in E Minor*, John James; *Voluntary No. 7 in G Major*, William Goodwin; *Voluntary No. 5 in D Major*, William Boyce; *Voluntary in G Major*, op. 1, no. 2, William Walond; *Voluntary No. 7 in D Major*, Starling Goodwin; *Voluntary in G Minor*, Thomas Roseingrave; *A Voluntary for the Trumpet Stop*, John Stanley; *Voluntary in G Major*, Thomas Roseingrave; *Voluntary No. 7 in E-flat Major*, *Voluntary No. 19 in C Minor*, Maurice Greene; *Voluntary in A Minor*, James Nares.

The London organbuilder Thomas Parker, of Gray's Inn Lane, built a new organ for St. Mary's Parish Church in Hertfordshire at a cost of £163 in August 1766. The instrument probably had both a keyboard and barrel organ attachment and seems to have had eight stops. Joseph Walker of London added a four-stop Swell organ in 1842, but in 1846 St. Mary's decided to go for a new organ and the Parker/Walker organ was sold to St. Mary and St. Nicholas in Leatherhead, where it was re-erected by Walker, J. W. Walker & Sons (as the firm had become in 1870) rebuilt and enlarged the Leatherhead organ in 1892, and more work was subsequently done by Kingsgate, Davidson & Co., and R. H. Walker & Co. during the twentieth century, by which time the instrument had three manuals and pedals with 34 speaking stops.

In 1989, fire destroyed the north transept of the church, including most of the organ, but by some happy chance most of the original Thomas Parker pipework and that from the 1842 Walker Swell survived and were placed in storage. From these remains the British organ builders Goetze & Gwynn were able to make a reconstruction of the instrument, using the original Parker fluework, a new Trumpet, based on the surviving Parker Trumpet at St. Mary's, Barnsley; windchests and mechanism based on the Parker organ at St. Mary's, Great Packington, Warwickshire; and a case based on that of the 1770 Parker organ at Richmond Parish Church. The organ also includes a reconstruction of the

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Swell added by Walker in 1842 and has two manuals, 11 stops, and 15 ranks. It is tuned to "Harris the organ maker's way of tuning his organs," an irregular 1/5-comma meantone temperament, which sounds extremely pleasing, at least to my ears.

The reconstructed organ was completed in 2007 and is now an ideal medium for playing eighteenth-century English music. The performer on this recording, Robert Woolley, presides over the Frobenius organ at St. Mary's, Stoke d'Abernon in Surrey, and is also professor of harpsichord and clavichord at the Royal College of Music in London. Woolley is just the person to play the eighteenth-century music we find on this compact disc. In particular, he understands eighteenth-century English ornaments, which are quite different from contemporary German and French practice, a fact that few organists and even editors of music are aware of, notwithstanding that Purcell set out the rules clearly in the "Rules for Graces" at the beginning of his *Choice Collection of Lessons for the Harpsichord or Spinnet* (London, 1696).

Robert Woolley plays first the *Overture* to Handel's opera *Ottone*, in a keyboard reduction that may have been the work of Handel himself. Such compositions were frequently played on the organ and harpsichord during the first half of the eighteenth century and were indeed rather more popular than published organ voluntaries, which only really began to come into their own with the publication of Stanley's voluntaries in the middle of the century. *The Overture to 'Ottone'* translates onto the organ very well as an *Introduction and Fugue*. Another interesting piece on the disc is Handel's *Chorale Prelude on 'Jesu, meine Freude,'* HWV 480, the only known example of a Handel chorale prelude to have survived. Besides a number of Handel transcriptions and some of the *Six fugues or voluntaries (sic.) for the organ*, another interesting inclusion is the curious *A Voluntary on a Flight of Angels* from the second set of *Music for Mr. Clay's Musical Clock*.

The second half of the recording is devoted to music by some of Handel's contemporaries. The first and fifth of these are from the two sets of voluntaries published by William Walond, an Oxford organist, in the middle of the eighteenth century. The first of these is followed by a voluntary by John ("Jack") James, who was organist of St. Olave's Church, Southwark, across London Bridge from the City of London. Southwark at the time was a center of prostitution and thievery, as portrayed in Hogarth's famous cartoon of *Southwark Fair*. John James was not apparently immune from the corrupting influences of Southwark and was well known for engaging in such ungentlemanly pursuits as bear-baiting, dog-fighting, and the consumption of gin. He was nevertheless a brilliant organist and composer, and even Handel admired his playing.

Another of the composers featured on this recording, Starling Goodwin, was also an organist in Southwark—in his case at St. Saviour's, now the Cathedral. Another Goodwin, William—although whether any relation to Starling I know not—is represented by his *Voluntary No. 7 in G Major*. Two voluntaries are included by Thomas Roseingrave, who was organist of the church attended by Handel, St. George's, Hanover Square. Roseingrave is said to have been one of the outstanding organists of his day, but sadly retired to obscurity in Ireland following an unhappy love affair. Also

represented on the recording are William Boyce and two successive organists of the Chapel Royal under King George III—Maurice Greene and James Nares. The recording also includes John Stanley's *A Voluntary for the Trumpet Stop*.

This is one of the best compact discs I have come across for illustrating the sort of music that was typically played on English organs in the middle of the eighteenth century. It is furthermore performed in an authentic manner on a very suitable instrument. I have no hesitation in recommending it to readers of THE DIAPASON.

—John L. Speller  
Port Huron, Michigan.

### New Organ Music

**Fantasy in A Minor for organ by Thomas Åberg. Svensk Musik, Swedish Music Information Centre.**

The Swedish composer, concert organist, and music administrator Thomas Åberg was born in 1952 in Stockholm. Although not as well known in the United States as in other parts of the world, his music has begun reaching a larger audience here as the result of the recordings of Carson Cooman. My reaction when first hearing one of Cooman's CDs was that the music was minimalistic, atmospheric, and hypnotic; it had repetitions with slight changes in each sequence, which made for mesmerizing listening. When I was able to play some of the works myself, I found them to contain a simplicity without a single extra note, but somehow, with a sound peculiar to Åberg himself, who states (in the notes to the CD reviewed above) that "music must bring enjoyment, without abandoning reverence."

By his own admission, the *Fantasy in A Minor* is one of his most popular works. It begins softly with a slow melody over long held chords. As the piece progresses, the same melody outline continues with a transformation of additional notes in a more rapid movement. Repeated chords, rather than held, appear in the left hand. Volume slowly increases, until in measure 52, the melody appears in the pedal under *forte* chords in the manuals.

At this point, a new melody—similar, but distinctly different in feeling—forms the midsection of the piece. Material follows that comes from the opening, but in reverse order from the beginning, and the piece ends softly with a transformed second theme.

As with all of Åberg's music, this piece has a unaffected haunting grace that transcends its apparent simplicity. It is not difficult music, but you can expect to have it running through your mind for days afterward. I highly recommend making yourself acquainted with this *Fantasy* as well as other pieces by Thomas Åberg.

—Jay Zoller  
Newcastle, Maine

**Bernardino Bottazzi: Choro et Organo (Versetti per sonar sull'organo, Messe, Antifone e Inni), edited by Marco Ghirotti. Armelin Musica AMM282. €40; www.armelin.it.**

Bernadino Bottazzi, a friar from Ferrara, is another of the nebulous figures of early 17th-century European keyboard music, known to posterity only through this volume of pieces published in Venice in 1614. The *Choro et Organo* title page calls this the *primo libro* (first book); we do not know whether a second book was ever printed. There is a long history of organ Masses in Italy both preceding and following Bottazzi's print, in both manuscripts and printed sources, including

the second book published by Girolamo Cavazzoni in 1543, the *Messa de la Dominica* by Brunel included in the Castell'Arquato manuscript, the three organ Masses by Andrea Gabrieli (which survive only in the Turin manuscript, the original print published by his nephew Giovanni having been lost), the three organ Masses published by Claudio Merulo, and the pieces included by Adriano Banchieri in *L'organo suonarino*. Later examples up to 1645 include publications by Frescobaldi, Croce, and Fasolo.

Bottazzi's print contains settings for the *Mass of the Apostles*, the *Mass Dominicale*, and the *Mass of the Madonna*, the *Credo Cardinale*, and *Credo Dominicale*, plus a chromatic *ricercar* on the third tone and a set of 22 hymns covering the church year, concluding with four Antiphons of the Madonna, which between them also cover the church year. There is also a set of the eight tones in use.

The bulk of the book (pp. 9–55) contains the verses for the three Masses, which include the following verses: Kyrie 1 and 3, Christe, Kyrie 1 and 3, followed by the verses for the Gloria: Et in terra Pax, Benedicimus te, Glorificamus te, Domine Deus, Rex coelestis, Domine Deus, Agnus Dei, Qui tollis, Quoniam Tu solus, In Gloria, concluding with the Sanctus 1 and 3, and the Agnus (one verse). Although there are some written-out trills and occasional passagework, these verses are generally far simpler in style than the more florid and highly ornamented verses by Andrea Gabrieli and Merulo. Bottazzi's verses are also mainly imitative (though the In Gloria is chordal) and are far closer to the earlier verses of Girolamo Cavazzoni. Indeed, some ten verses of the *Missa della Madonna* have been taken from Cavazzoni's *Missa de Beata Virgine*, published in 1543. All the appropriate plainchants are given, including those of the non-organ verses.

The two Credos cover pp. 56–73. Both include verses for the Patrem, Et ex Patre, Gentium, Crucifixus, Et ascendit, Et in spiritum, Et unam sanctam, Et expecto, and the Amen. Five verses of the *Credo Cardinale* have been taken from Cavazzoni's setting of this Credo, included in his publication of 1543. (In the listing of Bottazzi's verses that appear in other, earlier sources, the opening bar of the Gentium is listed as being identical to the opening bar of Merulo's *Toccata Undecimo* in his second book of toccatas in 1604—this reference should be to the Gentium of the *Credo Dominicale*.)

The verses are mainly imitative with occasional written-out trills and other passagework. The *Recercar Cromatico sopra il terzo tuono* of 39 bars opens with the ascending chromatic fourth from E to A. In bar 24 the subject appears in its

descending form; the slow, solemn work concludes with a brief coda of *intonazione* or toccata-like character.

The hymns, each one preceded by its plainchant, all contain just one verse, and are arranged from the Nativity onwards, with several not so well-known hymns being included (*Quicumque Christum queritis, Aurea luce, Pater supernis, Tibi Christe splendor Patris, Exultet caelum laudibus, Deus tuorum militum, Sanctorum meritis, Iesu corona virginum, Huius obtentu*). Like the Credo settings, most open with imitative writing building up to four parts but a few are homophonic and chordal. The setting of *Christe Redemptor omnium* appears twice, first for the Nativity and also for the *Festo omnium Sanctorum* (the Feast of All Saints).

Several settings include fast passagework in the manner of a Gabrieli or Merulo verse. Bars 8–16 of *Lucis Creator* is also taken from Cavazzoni's *Missa de Beata Virgine*, specifically from the verse "Domine deus, Rex coelestis," and small sections of "Tibi Christe" and "Exultet caelum" are taken from the settings in the second part, fourth book of *Il Transilvano*, Girolamo Diruta's 1609 treatise on organ-playing. The four Marian Antiphons (*Redemptoris mater, Regina caelorum, Laetare*, and the *Salve Regina*) are similarly constructed, with written-out trills in Regina and fast scalar passages in Laetare. The editor suggests a B-natural in the final trill rather than a B-flat, before its upward resolution onto the dominant, known from Giovanni Gabrieli.

The music is clearly printed, with no page turns required. There is a comprehensive introduction to the work in particular and the Italian organ Mass in general. Also included is a detailed concordance of Bottazzi's use of material from Cavazzoni, Diruta, and Merulo, the original introduction or "alli benigni lettori," the 18 *Avertimenti* or comments from the original print (which contain invaluable advice on performance and ornamentation), and, in no. 16, a much-abbreviated adaptation of a *Toccata* by Merulo that was included in *Il Transilvano*. Only the introduction and the critical commentary have been translated into English, but alas, the translation reads as if it has been made by Google translate or some such Internet tool, and the reader with a knowledge of Italian is advised to read all the notes in this language. The bibliography offers useful further reading on the composer, the print, and its place in the history of Italian keyboard music in general and the organ Mass in particular. It is a great pity and serious problem that the first modern edition of these pieces is devalued by such a poor translation.

—John Collins  
Sussex, England



## It works for me.

After I graduated from Oberlin, we lived in a rented four-bedroom farmhouse with a huge yard in the rolling countryside a few miles outside the town. Foreshadowing fracking, there was a natural gas well on the property that supplied the house. It was a great place to live, but there were some drawbacks. The gas flowed freely from the well in warm weather, but was sluggish in cold. The furnace was mounted on tall legs because the basement flooded. All the plumbing in the house was in a wing that included kitchen, bathroom, and laundry machines, but the basement didn't extend under the wing, so the pipes froze in cold weather.

After a couple winters there, we had wrapped the pipes with electrified heating tape, mastered how to set the furnace to run just enough when the gas well was weak, and learned to anticipate when the basement would flood so we could run a pump and head off the mess.

Outside, there was a beautiful redbud tree, several huge willows, acres of grass to mow, and the residual effects of generations of enthusiastic gardening. One summer, the peonies on either side of the shed door grew at radically different rates. One was huge and lush while the other was spindly. I was curious until I investigated and found an opossum carcass under the healthy one. Not that you would read *THE DIAPASON* for gardening tips, but I can tell you that a dead 'possum will work wonders for your peonies!

I wanted to care for that landscape, so I bought an old walk-behind Gravely tractor with attachments. I could swap mower for roto-tiller for snow-blower, and there was a sulky—a two-wheeled

trailer with a seat that allowed me to ride behind when mowing. I remember snatching cherry tomatoes off the vines, hot from the sunlight, as I motored past the garden.

I was the only one who could get the Gravely to start, at least I think so, given that I was only one who used it. It had a manual choke that had to be set just so. Then, as I pressed the starter button with my right toe, I'd move the throttle from fully closed to about a quarter open, and the engine would catch. I'd run it at that slow speed for about ten seconds, and it would be ready to work. If I did anything different, it would stall.

## The bigger the toys . . .

I learned a lot about machines from Tony Palkovic who lived across the street. He had an excavating business and owned a fleet of huge machines. One weekend I helped him remove the drive wheels from his 110,000-pound Caterpillar D-9 bulldozer to replace the bearings. It involved a couple house jacks and 6-inch open-end wrenches that were eight feet long and weighed a hundred pounds. He used his backhoe to lift the wheels off the axles, not a job for "triple A." I admired his affinity for his machines, and it was fun to watch him operate them. The way he combined multiple hydraulic movements with his fingertips on the levers created almost human-like motions, and he liked to show off by picking up things like soda cans with the bucket of a 40-ton machine.

## The soul of the machine

In *The Soul of the New Machine* (Little, Brown, and Company, 1981), author Tracy Kidder follows the



Caterpillar D-9



Gravely with sulky

development of a new generation of computer technology, and grapples with the philosophical questions surrounding the creation and advances of "high-tech." We're beholden to it (witness the lines at Apple stores recently as the new iPhone was released), but we might not be sure if the quality of our lives is actually improved. Yesterday, a friend tweeted, "There's a guy in this coffee shop sitting at a table, not on his phone, not on a laptop, just drinking coffee, like a psychopath." Have you ever sat on a rock, talking with a friend, dangling your toes in the water until the rising tide brings the water up to your knees?

There's a mystical place where soul and machine combine to become a pipe organ. The uninitiated might look inside an organ and see only mechanical mysteries. Many organs are damaged or compromised by uninformed storage of folding chairs and Christmas decorations within. But the organ is a complex machine whose inanimate character must disappear so as not to interfere with the making of music.

Musicians have intimate relationships with their instruments. In *Violin Dreams* (Houghton Mifflin Company, 2006, page 5), Arnold Steinhardt, first violinist of the Guarneri Quartet, writes, "When I hold the violin, my left arm stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, in a place halfway between my brain and my beating heart."

No organist can claim such an affinity, not even with the tiniest, most sensitive continuo organ. Steinhardt refers to instruments that you "play at arm's length." More usually, the organist sits at a set of keyboards separated from the instrument by at least several feet, and sometimes by dozens or even hundreds of feet. And in the case of electric or electro-pneumatic keyboard actions, he is removed from any direct physical or mechanical connection with the instrument he's playing. He might as well phone it in.

A pipe organ of average size is a complex machine. A thirty-stop organ has about 1,800 pipes. If it's a two-manual tracker organ, there are 154 valves controlled by the keys, a system of levers (multiplied by thirty) to control the stops, a precisely balanced action chassis with mechanical couplers, and a wind system with self-regulating valves, along with any accessories that may be included. If it's a two-manual electro-pneumatic organ, there are 1,800 note valves, 122 manual primary valves (twice that many if it's a Skinner organ), and hundreds of additional valves for stop actions, bass notes, and accessories.

But the conundrum is that we expect all that machinery to disappear as we play. We work to eliminate every click, squeak, and hiss. We expect massive banks of expression shutters to open and close instantly and silently. We're asking a ten-ton machine in a monumental space to emulate Arnold Steinhardt's loving caress.

## It's a "one-off."

Most of the machines we use are mass-produced. The car you buy might be the 755,003rd unit built to identical specifications on an automated assembly line. If there's a defect, each unit has the same defect. But while individual components in an organ, such as windchest actions, might be standardized at least to the instruments of a single builder, each pipe organ is essentially a prototype—one of a kind. The peculiarities of an organ chamber or organ case determine the routes of mechanical actions, windlines, and tuning access. The layout of the building determines where the blower will be located, as well as the relationship between musician and machine.

The design of the instrument includes routing wind lines from blower to reservoirs, and from reservoirs to windchests. Each windchest has a support system: ladders, passage boards, and handrails as necessary to allow the tuner access to all the pipes. An enclosed division has a frame in which the shutters are mounted and a mechanism to open and close the shutters, either by direct mechanical linkage or a pneumatic or electric machine. Some expressive divisions are enclosed in separate rooms of the building with the expression frame and shutters being the only necessary construction, but others are freestanding within the organ, so the organbuilder provides walls, ceiling, access doors, ladders, and passage boards as required. The walls and ceiling are ideally made of a heavy, sound-deadening material so the shutter openings are the only path for egress of sound.

## What's in a tone?

Galileo said, "Mathematics is the language in which God wrote the universe." While it may not be immediately apparent, mathematics is the heart of the magic of organ pipes. Through centuries of experimentation, organbuilders have established "norms" that define the differences between, say, flute tone and principal tone. The physical characteristics of organ pipes that determine their tone are defined using ratios. The "scale" of the pipe is the ratio of the length to the diameter. The "cut-up" that defines the height of a pipe's mouth is the ratio of mouth height to the mouth width. The "mouth width" is the ratio of mouth width to the circumference. The type and thickness of the metal is important to the tone, so the organbuilder has to calculate, or guess, what material to use in order to achieve just the tone he's looking for.

Finally, the shape of the pipe's resonator is a factor. A tapered pipe sounds different from a cylindrical pipe, and the taper is described as a ratio of bottom diameter to top diameter. A square wooden pipe sounds different from a round metal pipe. A stopped wooden pipe sounds different from a capped metal pipe, even if the scales are identical. When comparing the scale of a wood pipe to that of a metal pipe, the easiest criterion is the area of the pipe's cross section—depth times width of the wood pipe is compared to  $\pi r^2$  of the metal pipe. If the results of those two formulas are equal, the scale is the same.

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The reason all these factors affect the tone of the pipes is that each different design, each different shape, each different material chosen emphasizes a different set of harmonics. The organbuilder, especially the voicer or the tuner, develops a sixth sense for identifying types of pipes by their sounds. He instantly hears the difference between a wood Bourdon and a metal Gedeckt, or between the very narrow-scale Viole d'Orchestre and the slightly broader Salicional. He can tell the difference between high and low cutup just by listening. Conversely, his intuition tells him which selections of stops, which types of material, what level of wind pressure will produce the best sounding organ for the building.

The keen-eared organist can intuit all this information. Why does a Rohrflöte 8' sound good with a Koppelflöte 4'? You may not know the physical facts that produce the complementary harmonics, but if you're listening well, you sure can hear them. Early in my organ studies, a teacher told me not to use a Flute 4' with a Principal 8'. Fair enough. That's true in many cases. But it might be magical on a particular organ. Ask yourself if a combination sounds good—if it sounds good, it probably is good.

### The whole is greater than the sum of the parts.

If the organ is part machine and part mathematics, and the musician is physically separated from the creation of tone, how can it be musical or artistic? How can an organist achieve the sensitivity of a violinist or a clarinetist who have direct physical control over the creation of tone? If you don't have a good embouchure, you don't make pretty sounds.

While I've talked about mechanisms and the mystical properties of the sound of the pipes driven by their math, we're still missing something. Without wind, we have nothing but a big pile of wood, metal, and leather. Wind is a lively, living commodity. It has character and life. It's endlessly variable. Outdoors in the open climate, wind is capricious. Any sailor knows that. You can be roaring along with white water boiling from under your transom, sails and sheets taut, and suddenly you fall flat as the wind dies. Or it shifts direction a few points and instead of drawing you along, it stops you dead.

Inside our organs, we harness the wind. We use electric blowers that provide a strong steady supply of wind, we build windlines and ducts that carry the wind from one place to another without loss through leakage. We design regulators with valves that regulate the wind (we also call them reservoirs because they store the regulated pressurized air), and respond to the demands of the music by allowing air to pass through as the valves open and the speaking pipes demand it, and our windchest actions operate those valves as commanded by the keyboards under the hands of the musician.

When you're sitting on the bench, or inside the organ chamber, and the organ blower is off, the whole thing is static, inanimate. It's like the violin or clarinet resting on padded velvet inside a locked case. I've always loved the moment when the blower is turned on when I'm inside an organ. You hear the first rotations of the motor, the first whispers of air stirring from the basement, and a creak or two as reservoirs fill and the springs pull taut. Hundreds of things are happening. When the blower is running at full speed and all the reservoirs have filled, the organ is alive and expectant—waiting to be told what to do. And at the first touch of the keyboard, the music begins.

### Defining the indefinable

Once we're playing, we enter the world of metaphysics. Intellectually, we understand how everything is functioning, but philosophically, we can hardly believe it's true. Combinations of stops blend to create tone colors that otherwise wouldn't exist. Peculiarities of acoustics create special effects heard in one location, but nowhere else. The motion of the air is apparent in the sound of the pipes, not, as a wag might quip, because faulty balance or low supply makes the wind wiggle, but because that air is alive as it moves through the organ's appliances.

It's that motion of wind that gives the organ soul. This is why the sounds of an electronic instrument can never truly equal those of the pipe organ. Sound that is digitally reproduced and funneled through loudspeakers can never have life. The necessary perfection of repetition of electronic tone defies the liveliness of the pipe organ. Just like the mouth-driven clarinet, it's impossible that every wind-driven organ pipe will sound exactly the same, every time it's played. It's the

millions of nearly imperceptible variations that give the thing life.

This starts, to explain how the most mechanical and apparently impersonal of musical instruments can respond differently to the touch of different players. I've written several times about our experience of attending worship on Easter Sunday at St. Thomas's Church in New York, when after hearing different organists playing dozens of voluntaries, hymns, responses, and accompaniments, the late John Scott slid onto the bench to play the postlude. The huge organ there is in questionable condition and soon to be replaced, but nonetheless, there was something about the energy passing through Scott's fingers onto the keys that woke the gale that is the organ's wind system and set the place throbbing. It was palpable. It was tangible. It was indescribable, and it was thrilling.

§

My friend Tony cared about his machines, not just because they were the tools with which he made his living, but because their inanimate whims



responded to his understanding. We survived in that beguiling but drafty and imperfect house because as we loved it, we got to know it, and outsmarted most of its shortcomings. And I had lots of fun with that old Gravely, taking care of it, coaxing it to start, and enjoying the results of the mechanical effort.

Tony's D-9 moved dirt—lots of dirt. But the sound of the organ moves me. And because I see it moving others, it moves me more. It's all about the air. ■

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## To look or not to look, part II

To recap from last month, it has been my observation that making a practice of looking at the hands or feet while learning to play the organ will hinder a student's becoming comfortable at the instrument and of developing skill at playing. In some cases this practice actually prevents a prospective player from ever developing reliable facility and technique. At the same time, though, it is natural and essentially universal for students to want to look at their hands or feet, and to do so quite a lot, often more than they know.

This affects different students in different ways. Some people have been so systematic and efficient in their ways of practicing from when they first sat at a keyboard that they have, even very early on, no insecurity, very little tendency to make wrong notes, no tendency for the few wrong notes to throw off the rhythm or overall flow of the music, or to snowball out of control. These are likely to be students who did very little or no looking at the keyboard from the very beginning. On a basic "if it ain't broke, don't fix it" principle, any student who presents a teacher with this situation doesn't need help with the task that we are talking about here.

Most students who come to an organ teacher, however, present a more mixed picture, in which wrong notes, insecurity about notes, and a habit of looking at the keyboards all play a part. This is true of students with plenty of talent and potential, as well as some whose potential has been well hidden by badly conceived habits and approaches. One crucial point is this: that some students who *think* that they are just plain not very good—and whose playing indeed presents as not

very good—also think that they have to look at the keyboards a lot *specifically to try to fight against being not very good*. However, if they can be taught to stop looking at the keyboards, they will discover that their talent and potential are a lot better than they thought. The existence of this psychological trap or paradox is one of the main reasons that I think that this is so important.

## Why look at a keyboard?

There are, I think, three specific reasons for looking at the keyboards that are different enough from one another for us to distinguish them. One of these is *pure habit*, probably driven by fear or insecurity, and sustained perhaps by never having thought about the issue. The next is the one that most people would cite as the main reason: namely, *to find a note* or notes when you know from the music or your memory what the note(s) should be. The third is *to check that whatever you just played was right* or was what you thought it was. Each of these might sometimes require a different approach.

## What a teacher can do

Anyone who has read this column knows that I am not very big on prohibitions or rules. Although I often have no choice but to ask students to take my word at first about the benefits of not looking—because they have to try it in a pretty committed way before they will know from their own experience that it works—I do prefer to cajole them or persuade them as much as possible. For this purpose there are two things that I have tried that are always available to the teacher and that seem to be effective as starters. One is simply to *notice how*

*much a student is looking at the hands or feet, and let the student know*. With a student who has not yet been consciously thinking about this subject, it is often sort of mind-boggling how much looking is going on: every note, every second or third note, twice a measure: things like this are quite common, and the student usually has no idea. Just pointing that out—which often is sort of intrinsically humorous and can always be done quite good-naturedly—can help inspire a student to want to reduce the reliance on looking. When a student is pretty much bobbing his or her head down to the keys and back up to the music with great frequency and doesn't quite know that this is happening, it is probably something that is being done just as a habit. And because it is being done just as a habit, it is very likely not actually giving the student much information. If you stop the student on the way back up and ask what note he or she just found (by looking) and played, the student often won't be able to answer. You are also likely to be able to find plenty of instances of the student's looking down at the keys and making a wrong note anyway. It is a good idea to point this out to the student when you see it: it is pretty telling.

The second simple preliminary thing that the teacher can do is to *choose a passage* that the student has been a) playing with a lot of looking, and b) playing with a fair number of wrong notes, *and ask the student to try it once without looking at all*. The passage should be short, and should if possible be one that does not have any of the more plausible reasons for looking, like big leaps or chord shapes with awkward hand positions. When the student plays through this passage with a 100% not-looking approach, he or she will probably notice a few interesting things right away. First of all, it is hard to make oneself do this. A student who is really trying not to look at all may reduce looking from, say, two or three times a measure to once every two or three measures, but not likely to zero. This might reflect just old habit, and is worth pointing out. It might sometimes be a way of pinpointing the bits that are indeed harder to play without looking, or that seem that way. Only the student can really figure out which of these it is (since it is never clear to one person, even a teacher, what another person will find hard) and focusing on that is a useful exercise.

Second, the student will observe that the wrong-note count goes down. Often it goes down dramatically; it almost always goes down some. (And that is without the student's having had a chance yet to get used to this

approach.) This is what people don't expect, assuming, as we all tend to, that looking will reduce wrong notes. Therefore, it can be a powerful tool for convincing students that looking less or not at all is worth pursuing. Doing this with several passages, doing it from time to time—making a sort of deal: "just this once don't even glance down at all, and we'll see what happens"—is a good idea. Sometimes the result will be that most of the passage becomes more accurate, but that a spot or two will stubbornly remain inaccurate or get worse. This provides a reason to examine those passages—what is hard about them, are the planned fingerings and hand positions well thought out, are those plans really being carried out, and so on?

Speaking of doing this, or anything, "from time to time," it is a good idea to remember that this isn't something that must be changed or solved right away. It is unrealistic to expect that it can be. Any reduction in the amount of looking by a student who is over-relying on it is good; more should come as time goes by. I do sometimes say to a student something like "take a good look at those keyboards, 'cause that's the last time you will see them." But that is just an attempt to keep the atmosphere light and relaxed. It is always a balancing act: focusing too intensely on something like not looking at the keyboards can distract from other things and can lead to tension (mental, perhaps leading to physical); however, thinking about it and working on it is important. The balance will have to be different for each student.

## Additional suggestions

One approach that I have used to start working on this, either with a student who is really convinced or one who still needs persuading, is to *suggest a quota for looking at the hands or feet*. This seems silly, in a way; at the moment when I suggest it to a student, it actually often comes across as rather silly or funny. That's one of its advantages—again, a relaxed atmosphere. The student may think that it is a joke, but it is a good, practical idea.

With the passage in question, first ask the student to play through it once not looking at all, regardless of what seems to be happening. (If that goes really well, then that passage may not be the right one for this exercise.) If there are some rough spots or the student feels really uncomfortable with certain spots, ask the student to do one of the following: 1) *Choose in advance a few places to look* (maybe a number that averages once every five or six measures: not much more frequent than that). Try to base the choice on an estimate of where

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looking can be most helpful. *Then play the passage moving in and out of the looking according to the plan.* Or 2) *Set a quota for looking*—maybe six times in a short piece, or whatever seems fair—but then look at the hands or feet as it seems necessary along the way, trying not to use up the quota too quickly.

The more planned—not just habitual—the looking is, the more likely it is that the student will actually get something out of it. Both forms of the quota exercise will help the student make looking count: that is, really know what notes should be played, and then really find them with the eyes. (Note that these quota approaches tend to get the student looking to find notes, not looking to check on the notes just played.) The first approach makes this happen most efficiently, since it analyzes which notes the student thinks that he or she will have to look for. The second approach is more of a motivator. Since the looking quota shouldn't be squandered, the student will want to use it well.

### The drawback to looking

Looking to find notes is usually unnecessary and introduces tiny delays that undermine the overall sense of rhythm. Looking to check on the notes just played should be rarely necessary, if ever. It introduces really serious delays, since the process of checking visually on what notes were just played and comparing that to a sense of what the notes should have been takes a long time.

This looking to check is something that reflects a student's low assessment of his or her abilities. That is, the student doesn't realize that he or she knows by ear what the right notes should be. In general, if we know a passage of music, we also know what isn't in that passage: if something is wrong we will probably hear it. This doesn't happen all of the time, even with experienced and accomplished players, but it happens more of the time for inexperienced players than they may realize. Most people would know immediately if they heard a wrong note in, say, *The Star Spangled Banner*, *Twinkle, Twinkle Little Star*, or *Jingle Bells*—or any number of other tunes and pieces of music. You do not need to be a beginner at playing music, let alone experienced or "advanced," to recognize rightness or wrongness of notes in a piece that you have heard a few times. This assumes paying attention—both when first hearing the piece a few times, and when playing through it and being on the lookout for wrong notes. This is all part of the process of getting to know pieces and plays out a bit differently from one student to another and from one piece to another. Most students, especially beginners, underestimate their own ability to know whether they are playing what they want to have played and do unnecessary looking to compensate for that. Even if a student must stop and think about whether what was just played was correct, it is worth challenging that student to make that judgment by ear not by eye, if at all possible.

### Looking versus not looking

Here's a good exercise for getting a vivid sense of the difference between looking and not looking—the difference in how it feels to the player. This is not just for beginners or students. As with many efficient exercises, it is mostly just a way of clearing the mind and looking at something as simply as possible. *Take a very short passage*, perhaps just a measure or two, plus the next downbeat—or



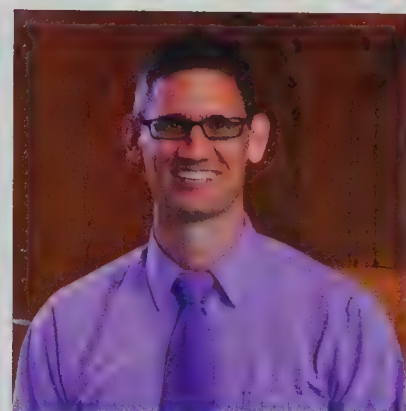
any short unit that makes sense. It should be one that you know well. This particular exercise is more focused (or at least easier) with a passage that is either manuals-only or a pedal solo. It should not be difficult or present any virtuosic challenges. *Play the passage a few times in a row*, keeping your eyes on the music in a way that is almost exaggeratedly focused. Actually say some of the letter names as you go. (I get something out of opening my eyes extra wide for this purpose, as if I were doing a comic turn as someone looking astonished.) *Then, look the passage over and start playing it, keeping your eyes only on the keyboard.* This will only work completely if you have the passage memorized. If you need to glance up at the music, go ahead. Make sure to remind yourself exactly where on the page the passage is, so that you can get right to it if you need to glance up. Do this several times in a row. *Now play the passage several times in a row alternating—one time to the next—between looking only at the music, and looking only at your hands.* By now you will probably have the passage memorized if you didn't already, so you shouldn't have to glance at the music much, if at all. The memorization is the main reason for keeping the passage short. If the passage is well memorized, you can add this in: *play it with your eyes closed!* This can feel a bit tightrope-like, and can really intensify the focus on the mental side of not looking. In what ways do these modes of playing feel different to you? Are there differences in security? In how well you can listen while playing? In what you think the effectiveness of the playing to a listener would be?

After you have subjected a passage to this treatment, you will know it very well and can use the same passage for this trickier exercise in looking. *Play the passage, and go back and forth from looking at the music to looking at your hands or feet at random times.* This is the very thing that I am suggesting that we should mostly not do (but especially not do while learning). The reason for doing it here is to practice getting back to the same place in the music that you have just left, smoothly and without delay. For me the trick to this is in knowing an instant before I am going to look down that I am about to do so, and sort of memorizing my place on the page. Then the gesture of looking down should be light and quick, and the return to the music should be governed in part by the physical feeling of return rather than by reading the music to find the spot. At least that's how it seems to me. Play around with it and see what you think. ■

*Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey, teaching harpsichord, organ, and clavichord. Gavin can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).*

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# A Conversation with Gabriel Kney

## The organbuilder turns 86

By Andrew Keegan Mackriell

Renowned organbuilder Gabriel Kney, who celebrates his 86th birthday in November, is well known across North America for the many instruments, large and small, which he has lovingly built for universities, homes, concert halls, and churches. His career spans more than 60 years in Canada (and several before that in his German homeland).

Gabriel Kney immigrated to Canada in 1951 to work as an organbuilder and voicer with the Keates Organ Company, based in Lucan, Ontario (which had just taken over the assets of the Woodstock Organ Co., formerly Karn-Warren). Kney went on to found his own company with John Bright in 1955, with the vision of building tracker-action organs. At first they worked out of John Bright's basement with John generally doing the electrical work and dealing with correspondence and Gabriel building the organs.

To quote Uwe Pape from his book *The Tracker Organ Revival in America* (Berlin, Pape Verlag, 1977): "Gabriel Kney was the first organ builder who built mechanical organs in the course of the tracker organ revival in Canada." But as Gabriel himself says, he was somewhat ahead of his time, so he reverted to building electro-pneumatic and electric action instruments for a number of years before the mechanical action trend took off in the United States. Opus 1 (1955) and some unnumbered positifs were all mechanical action, and then from Opus 55 (1971) onward all of the Gabriel Kney organs have been mechanical action.

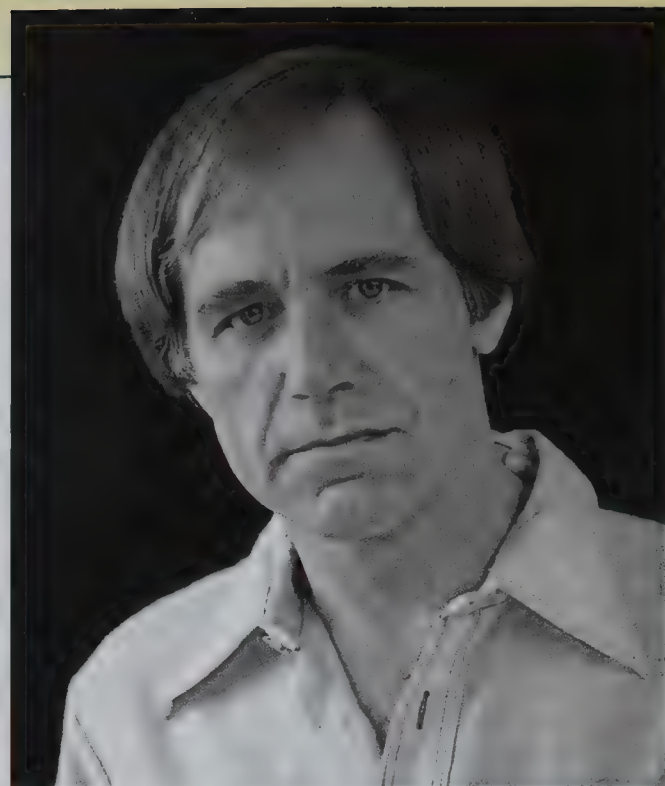
The idea of mechanical-action organs came to life again in the United States, more so than in Canada, which explains why most Gabriel Kney organs are located in the United States. In the 1960s,

the late George Black made a recording on Opus 1, which was put on a small, hand-cut 7-inch vinyl record. Gabriel advertised this for sale in *THE DIAPASON*. A reply came from the late Harald Rohlig at Huntingdon College in Montgomery, Alabama, saying he wanted one of these recordings. Once Rohlig had listened to it, he told Gabriel that this was exactly the sound he was looking for, and so a contract was made to build four instruments for the college.

The first two of the four organs, Opus 23 (1962) and Opus 28 (1965), were electric action, but the next two were essentially Kney's earliest trackers (Opus 41a and 41b). Opus 41a and 41b went to Huntingdon College in 1968, but it was not until the 1970s that Kney felt financially comfortable enough to build trackers exclusively. So that is how the story starts.

In 1967, Gabriel founded Gabriel Kney & Co. He and his own trained craftsmen, along with organbuilders from as far away as Hungary, Switzerland, England, and Germany (there were eventually seven), built more than 128 instruments. Gabriel Kney & Co. lasted until Gabriel's "semi-retirement," as he refers to it, in 1996. Kney's last two instruments, Opus 129 and Opus 130 (completed in 2014), were built by Gabriel alone and are house organs for his London, Ontario, home and for the Michigan home of his wife, Dr. Mary Lou Nowicki.

In late 2013, Gabriel Kney sat down with Andrew Keegan Mackriell, director of music and cathedral organist of St. Paul's Cathedral, London, Ontario, to talk about his life and work and the meaning music has to him. The conversation was continued in May 2015.



Gabriel Kney, 1977

**Andrew Keegan Mackriell: Gabriel, I think many know that you were born in Germany; could you tell me something about your family and how you arrived at a life in music?**

**Gabriel Kney:** Yes. I was born in Speyer-am-Rhein on November 21, 1929. I was the oldest of seven children. Four sisters were born after me and then twin brothers. At about the time I was born, the worldwide Great Depression was afflicting Germany, and jobs were scarce. My father was a master cabinet maker, but he had difficulty finding work. He was fortunate to find employment as manager at a kind of hostel, rather like a YMCA, where my mother helped him and where we also lived. At the time I was born, he was a member of a political party (Deutsche Zentrumsparterie) that opposed Hitler. As the National Socialist movement spread throughout Germany, members of this party were considered enemies, and the Brown Shirts came early one morning to the hostel and arrested him. He was incarcerated for a short period of time. After he was released from jail it was difficult for him to find work because he was blacklisted, and employers, afraid of the German authorities, would not hire him.

As work became scarce during World War II, he was hired at an aircraft factory where Messerschmitts were repaired. Eventually he became head of the woodworking department there. As you can imagine, life during this period was difficult for our whole family. My father was professionally a cabinet maker, but he was also an amateur musician and played the bassoon. My mother was not musically educated, but she had a fine voice, and I often heard her sing as she went about her daily tasks. After the war

my father and some of his friends would occasionally meet at our home to play chamber music such as Telemann, etc. So I grew up with both woodworking and music as an important part of my life.

**Could you tell us something about your childhood, and what it was like growing up there?**

Well, post-war the question arose as to what I was going to do. By the time World War II was over, there was no school system. I had to decide whether I was going to learn a trade or wait until school restarted. I kind of fell into organbuilding because, as it happened, my family lived next to the workshop of a master organbuilder. His name was Paul Sattel. Before the war Sattel had started building an organ for the Dom [cathedral] in Speyer. Naturally his work was interrupted by the war, but afterwards he continued his work there, and I became an apprentice to him at the time he completed the Dom organ. At the same time, I had the great opportunity to become an assistant to Franz Nagel, a very famous organ voicer for Steinmeyer Organs before the war, who had joined the Sattel firm. Franz had been injured in the war, lamed, and as a result he could not use the right side of his body. I literally became his "right-hand man." At the time of my apprenticeship with Sattel, the Catholic Diocese of Speyer supported a diocesan school of church music, founded by an influential church musician named Erhard Quack. I met on weekends, and I was thrilled to be able to attend because I was so interested in music. We studied harmony, Gregorian chant, counterpoint, and composition. I also sang in the Dom choir so I had a very condensed education in the field of church music.



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University of St. Thomas, St. Paul, Minnesota, Opus 105, 1987



London, Ontario house organ, Opus 129, 2005



Opus 1, 1956

### Did you think about a career as a church musician?

It came to the point when I had to decide whether or not I was going to be a church musician. At the diocesan school I also studied organ. The school had acquired two organs, one built by Paul Ott, who later on became quite well-known in Germany. I had piano lessons as a child so I already had some keyboard skills. Well, I then had to decide whether to continue on and be a church musician or become an organbuilder. It was on the advice of my father, who was more practical in nature, that I decided to stay in organbuilding.

### A practical suggestion to stay where there might be an income?

Exactly. So this is why I continued and finished my apprenticeship with master organbuilder Paul Sattel. My apprenticeship coincided with what we call the time of the *Orgelbewegung* [Organ Reform/Revival Movement], the movement of going back to building mechanical organs after the period of building Romantic-type organs. I was fortunate to encounter both Romantic and 18th-century instruments.

This was the time when the *Werkprinzip* was coming back into fashion, championed by Albert Schweitzer and looking to the Baroque organs of Silbermann and Schnitger?

At that time, yes, it came back into fashion, although in retrospect I think the pendulum had swung too far. Some of the organs we built at that time—which we considered wonderful, based on the *Werkprinzip*—sounded sometimes more like bacon frying! So it had to settle down from one extreme to the

other. By the time I finished my apprenticeship, after four years, things had sort of found a middle point. My experience of old instruments in Southern Germany included such organs as those built by the firm of Stumm, considered the Silbermanns of the South. I had exposure to maintaining and rebuilding and restoring old instruments of the Stumm period.

### I suspect people might not know much about Stumm. Can you say more?

The difference between Stumm and Silbermann—in North Germany where you find Silbermanns, the façade pipes are, for example, 80% tin, whereas in the South the façade pipes consist of a much higher lead content, which was a lot cheaper. Of course, they didn't last as

long and certainly began to deteriorate after many decades. The reason for the difference in the metal content was more a matter of the economy than of the sound. People in the South were poorer than the people in the North.

This is really interesting because it puts a clear distinction between North and South—between the



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## Organbuilder interview

bright-sounding and kind of glitzy Silbermann, and the slightly more rather job-oriented, cheaper, less fancy Stumm. Did this affect the music do you think?

Yes, exactly. And it also reflected on the personality of the musicians, too. I didn't realize that until later, after I had expanded my knowledge in organ-building design and studied pipe scales and how all this translates into real music. For example, as I studied more organ literature, it became apparent that the melodic movement of the voices requires changes in the sound colors of certain organ stops between treble and bass. Some may need more brightness in the bass and more weight in the treble, and this would be achieved by variable-ratio pipe scales.

So that brings us to aspects of the design process in an instrument. I noticed that on your website [gabrielkney.com] you have a diagram of a pipe scale; it shows an unusual curve as opposed to a steady, straight line. Do you have a particular repertoire in mind when you are working on the tonal design of an instrument?

The diagram shown depicts the variable scales of the Principal chorus of the Great on the organ in Grace and Holy Trinity Episcopal Cathedral in Kansas City, Missouri. Different countries use different methods of pipe scaling. In my case, you know, I am very familiar with the music for which I am building instruments. This is what is important; it helps me envision how a sound should be. Naturally this changes from one organbuilder to another. Each has different ideas about the music. And this is what distinguishes one organbuilder's sound from another. It is not a question of being better or worse; it is just different. But one has to live with the music in order to create a certain kind of instrument, and without knowing the music I would find it very difficult to do this.

**Do you listen to a lot of music? Is it central to everything you do and are?**

Yes, of course; it really forms my whole being.



Small 13-stop organ at St. Luke's Episcopal Church, Boone, North Carolina, Opus 128, 1995

The interest in the organ has never really been consistent, certainly in my experience, and, as a client of an organbuilder, one is talking in terms of quite a large financial commitment for an instrument in a church, or school, or house. And it's not a steady flow of interest. So when there were difficult times what was the motivation to keep going as a builder?

It's really all about the music. It certainly wasn't the financial thing because I don't know any organbuilders who became rich. I know some rich organbuilders, but they didn't become rich from building organs. I found it a constant effort to build sounds that would accommodate the music, which, in a way, I found mind-boggling. And to do justice to that, this is what kept me going.

**I'm just fascinated with the concept that music is your life and in the context of building an instrument, do you put an instrument into a church, or a university, or a home with a particular hope that it's going to achieve something?**

Well, yes, not that it necessarily does. But I hope it will do justice to the music played on it or the way in which it will



Gabriel Kney (center) with mother, father, twin brothers, wife Jane, and daughters Katharine, Mary, and Martha outside the gate to the family home in Speyer, Germany, 1966



Aeolian Hall, London, Ontario, Opus 47, 1971



Andrew Keegan Mackriell and Gabriel Kney

be used. It's not always the case, I must say, but there are some good examples I know of where this has indeed taken place. Some churches use their organ well, and it is used in the way I hoped it would be. I know that especially some of my smaller church instruments have contributed to raising higher standards of music and have been influential in not just attracting but requiring good musicians to play them.

**Do you ask a client, when you're building for them, what they want to use it for?**

No. Well, I will know what kind of music they probably want to use it for, but in my mind I will envision the kind of music in which it will likely be used. You have to have a picture in your mind when you voice an organ. It may be a small instrument, maybe 12 or 15 stops, and right from the outset I envision that instrument will be especially suitable in a certain style, whether it's Classic French or North European, or Spanish for that matter.

**So this is tonal design.**

You set out to design a distinct picture of what you hope to achieve, for example, the design of the pipe scales, as mentioned earlier. But you have to have a musical picture in your mind first. And then, of course, once that is established, my pipe makers can build exactly to my specifications. I send all the information to them: variable ratio scales, constant ratio scales; here are the Cs, and here are other points. It takes years to establish this kind of cooperation and understanding between pipe maker and builder. Over time it worked well for me, and I must say I was always happy when it worked as planned. So this is how it goes, and if it works out that the organ indeed

will be used in the way I had envisioned, of course it is very satisfying. It's not always the case, of course, but . . .

**Is there a particular difference in approach between the house instrument, the school instrument, the church instrument, and the concert hall? Or is it the same, the same general approach?**

Well, in the concert hall, of course, you have to consider that it will be used in many, many different ways. And so you have to make an effort to build an instrument that will do the best it can. With a smaller instrument you can be more specific.

**How do you feel about your earlier instruments? Do you still enjoy the ones from earlier in your career?**

As one gets older, as the years go by, you have a different vision. For example, if I go back to organs that I built, say, in the 1960s and I listen to recordings I still have, I have to say to myself, gosh, you know, I wouldn't do this anymore like that, but at the time I thought this was ideal. So as one changes and hears things differently and you learn more about the music, you say, well, it was good at the time, but I wouldn't do it again like that. It's sort of an always-developing system. Life is not stationary. One does change.

**I think our soundscape changes as well. And as your soundscape changes and the environment you live in changes, what one might need for and from an instrument changes. We haven't talked about the Roy Thomson Hall instrument and acoustic design.**

Of course acoustics have been a lifelong concern. In my case, the most

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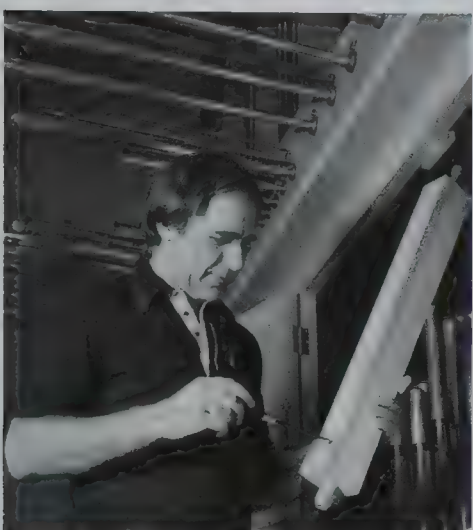
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Kney with the sign his father carved



Gabriel Kney in 1981 working on Zion Lutheran organ, Indiana, Pennsylvania, Opus 89

vivid example probably would be Roy Thomson Hall in Toronto. Right before even the first spade dug a hole in the ground, we talked about acoustics. The discussions weren't always fruitful, but acoustics were always a concern. Working with acousticians can be challenging. The results can be disappointing as well as wonderful.

#### Yes. Your favorite instrument?

Picking favorites is a bit like picking your favorite child. Nevertheless, one of my favorites is certainly at St. Thomas University in St. Paul, Minnesota. I worked with Robert Mahoney, an acoustician located in Boulder, Colorado. We had a wonderful cooperation, and that is why the acoustics at St. Thomas turned out so well. And not just for the organ. The choir sounds wonderful, and congregational singing—well, it's just great! I think part of this is due to the fact that the acoustician is himself a musician, a horn player and a graduate of Juilliard. That is so helpful. An acoustician with a music background is different from one who knows how to install loudspeakers. The instrument at St. Thomas is the one I keep going back to because everything gels. If the acoustics are not part of the instrument it is very difficult to bring it off well.

#### If you could have done anything else, what would that have been?

I don't know; I never thought about it. I know for sure I would make a lousy teacher. More than anything else it was my teachers who influenced me most. Apart from Erhard Quack there were other influential persons, one of whom was a composer who taught at the diocesan school. His name was Wilhelm Waldbroel. He wrote wonderful music. His compositions were by and large in polyphonic style for choir, sometimes choir and brass. In my mind these people were giants, not just as musicians, but as teachers and human beings and people who really influenced my life and music.



Mt. Pleasant, Michigan house organ, Opus 130, 2014

They provided energy, and this is why I decided on organbuilding. These people provided the information and connections. I consider them my mentors.

Of course, I think back to my father, too, and those Sunday afternoons when he and his friends—and I was included too, along with a few of my friends who played instruments—would get together and play chamber music. We didn't have the distraction of TV, you know, and this was one thing we could do as a family and as a group. We enjoyed doing it.

#### One last comment. I see over the door to your music room a little sign that says "Schreinermeister—Gabriel Kney."

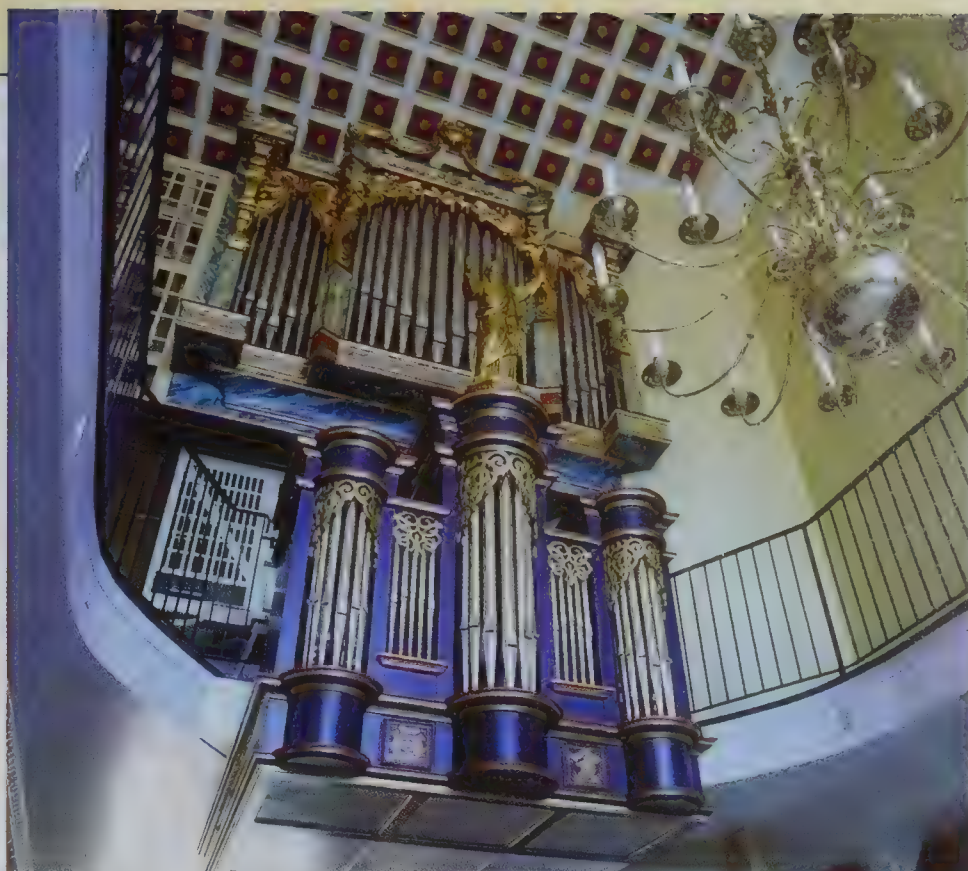
That is my father. His name was Gabriel Heinrich Kney. *Schreinermeister* means master cabinet maker. He carved this sign, and it hung on the wall by the front gate of our home for many years. If you look carefully at the picture of my family taken by that front gate you will see this little sign to the right. My father sent it to me for my 40th birthday. And with it he sent a letter, the only letter I ever received from him. I have attached it to the back of the sign.

Gabriel, this has been a fascinating conversation, and I feel privileged to have been able to play and enjoy a number of your organs. Thank you so much for your time, and for giving the world these 130 wonderful instruments—I'm sure, wherever they are, that they are loved and cherished and have many stories to tell!

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Three-manual organ built for the private residence of the late Gordon D. Jeffery, Opus 101, 1983

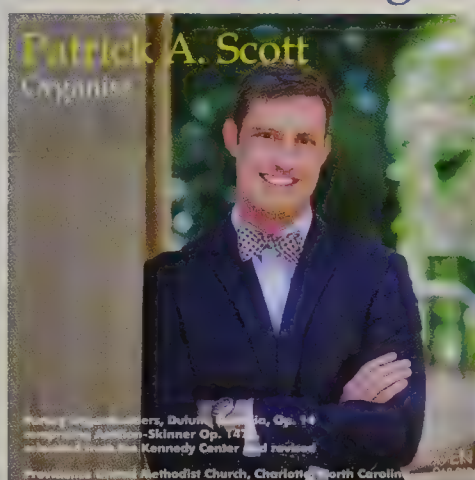
Special thanks to Katharine Kney Timmins for transcribing the original interview and to John Allen, Mark MacBain, and Roland Schubert for photographic assistance.

Andrew Keegan Mackriell has served as assistant organist of Clifton Roman Catholic Cathedral, in Bristol, England. In 1990 he moved to Dublin, where he worked as sectional rehearsal director and chorus master with many of the Dublin choral societies. He served as Lay Vicar Choral in the National Cathedral and Collegiate Church of St. Patrick,

Dublin, as accompanying organist for the Choir of St. Bartholomew's Church, Dublin, cathedral organist and director of music at St. Brigid's Cathedral in Kildare, Ireland, and acting assistant organist at the National Cathedral of St. Patrick in Dublin. In Canada, Keegan Mackriell has served at St. James' Cathedral in Toronto and St. Paul's Cathedral in London.

Keegan Mackriell is completing work on a master's degree in community music at Wilfrid Laurier University in Waterloo. He is currently doing research on the Kney instruments in their community settings.

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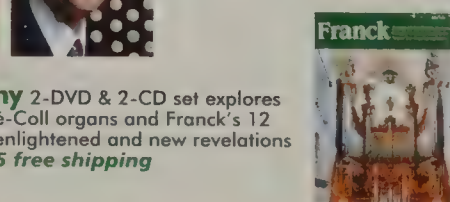
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# The Muse's Voice: A Musforum Conference

June 19–20, 2015, New York City

By Gail Archer

Musforum, the network for female organists, held its first conference, “The Muse’s Voice,” in New York City on June 19 and 20, 2015, at four churches that boast women as music directors and organists: West End Collegiate Church, Emmanuel Lutheran Church, the Church of the Transfiguration, and St. Patrick’s Cathedral. Women who are organists, composers, and conductors from across the United States and Canada were the featured artists, and the programs included works by female composers. The conference was made possible, in part, by a generous grant from Barnard College, Columbia University.

The events began at noon on June 19 with a keynote address by **Susan Ferré**, who currently serves as music director of the non-profit organization Music in the Great North Woods ([www.musicgnw.org](http://www.musicgnw.org)) and as director of music and organist at St. Barnabas Church in Gorham, New Hampshire. A distinguished teacher of organ, Ferré served on the faculties of Pacific Lutheran University, Southern Methodist University, Perkins School of Theology, University of North Texas, and the University of Paris at Vincennes. For more than twenty years, she directed the Texas Baroque Ensemble, which presented little-known works on original instruments, and for fourteen years, directed the Early Music Weekend at Round Top, Texas.

In her address, Ferré spoke about her early experiences with sacred music, listening to African-American children singing hymns in a tiny schoolhouse in Ohio. During her college years in Texas, she encountered women who held prominent positions as college and church musicians in Texas and Oklahoma: Helen Hewitt at North Texas, Dora Poteet at Southern Methodist University, and Joyce Jones at Baylor. Moving to Paris for advanced studies with Jean Langlais, Ferré met the French masters Darius Milhaud, André Marchal, and Olivier Messiaen. Her experiences shaped her professional approach to the problems and prejudice that female organists face in the modern world. She suggested that fairness for all needs to become our goal, “The ‘token female’ becomes the ‘smart choice’ for the common good.” Women need to search for beauty and then communicate that joy and beauty with fearless determination.

Rather, the role of the artist is transcendent: non-rational forces are essential to being whole as a human being. This is not quantifiable, but rather, art is able to express grief, beauty, love, to struggle with our own humanity, our own mortality. It is not empirically measurable, but the search for meaning comes through art, which has origins in all religious expression, fused with art, poetry, and music.

Following a delicious and convivial luncheon, the afternoon performances featured Canadian organist **Karen Holmes** and a song cycle by composer **Pamela Decker** for piano, soprano, and dancer. Holmes delved into the French Canadian tradition with lively, short organ works from an anonymous 17th-century manuscript, *Livre d’orgue de Montreal*. Her program included *Courtes Pieces*, Vol. VII, by Canadian composer Rachel Laurin and the *Chromatic Partita* by Ruth Watson Henderson. Pamela Decker wrote the poetry for her song cycle, *Haven: Songs of Mystery and of Memory*, and played the piano as accompanist for soprano **Katherine Byrnes** and dancer **Clare Elise Hancock**. The hour-long work has fourteen songs, some for soprano and piano alone, and others choreographed by the dancer. The performers used the whole space, having cleared the altar area to take advantage of the various heights of the front of the sanctuary at West End Collegiate Church. The music and dance combined beautifully to express the color, emotion, and elegance of the poetry.

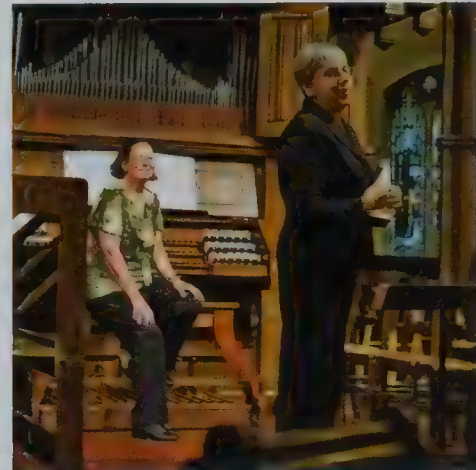
Moving to Emmanuel Lutheran Church on Manhattan’s East Side, we enjoyed a wine and cheese hour prior to the evening performance by harpsichordist **Alexandra Dunbar** and violinist **Karen Dekker**. Music director **Gwendolyn Toth** very kindly allowed us to use one of her large two-manual harpsichords for the performance. Dunbar and Dekker offered a splendid early music program with selections by Bach, Couperin, Biber, and Corelli. The ensemble playing was perfectly coordinated; the rhythmic energy, precise articulation, and flawless technique made the repertoire come alive, both in the poignant slow movements and in the spirited finales.

Our second day began early in the morning on June 20 with a varied program by **Christa Rakich** on the Fisk organ at the Church of the Transfiguration. Rakich arranged a *Sonata in F* for flute and basso continuo by Anna Amalia, Princess of Prussia, for organ solo. The three-movement work is full of late-Baroque verve and humor and worked very well indeed as a piece for organ alone. Rakich juxtaposed chorale preludes by Johannes Brahms and Ethel Smyth on the tune *O Traurigkeit, O Herzeleid* and then contributed her own composition, *Hommage à Pachelbel*. The program concluded with the American premiere of a demanding recent work by the Dutch organist and composer Margaretha Christina de Jong, *Prelude, Choral varié et Fugue sur Veni Redemptor Gentium*.

Composer **Hilary Tann** discussed the creative process involved in her



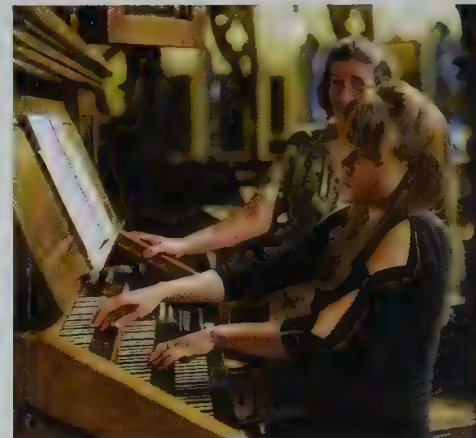
Susan Ferré



Christa Rakich, Gail Archer



Hilary Tann



Katelyn Emerson

recent commission for the American Guild of Organists, *Embertides*. **Louise Munding** gave a detailed analysis of the piece along with a performance of excerpts, with extensive commentary from Hilary Tann. The morning concluded with two hours of inspired playing by four young women who are pursuing graduate study or have recently completed advanced programs in organ performance: **Katelyn Emerson** (one of THE DIAPASON’s “20 under 30” Class of 2015), **Mary Copeley**, **Emma Whitten**, and **Ashley Snaveley**.

In the afternoon session, **Marie Rubis Bauer**, the organist of St. Cecilia Cathedral in Omaha, Nebraska, presented an eclectic program of early works by Scheidemann, Sweelinck, Aguilera de Heredia, and selections from a contemporary composition, *Windows of Comfort: Two Organbooks* by Dan Locklair. One of the most uplifting moments of the conference was the Evensong service at 4 p.m. at the Church of the Transfiguration. The celebrant of the service was the Rector, **Bishop Andrew St. John**. Music director **Claudia Dumschat** led her children’s choir in two English anthems, *O Praise the Lord* by Maurice Greene and *Evening Hymn* by Henry Purcell; the Magnificat and Nunc dimittis settings were composed by Sarah MacDonald. The angelic voices of the young singers were graciously accompanied by organist **Judith Hancock**.

The gala evening recital took place at St. Patrick’s Cathedral, featuring **Kimberly Marshall**, **Sarah Jane Starcher Germani**, **Jennifer Pascual**, and **Gail Archer**. Marshall offered the *Mass ‘L’Homme armé’* by Margaret Vardell Sandresky; Starcher Germani presented Bach’s *Prelude and Fugue in A Major*, BWV 536, selections by Jeanne Demessieux, and Alexandre Guilmant’s *Postlude for the Feast of the Assumption*. Music director Pascual and Archer played programs composed by women: Libby Larsen, Johanna Senfter, Fanny Mendelssohn, Clara Schumann, and Jeanne Demessieux, among others.

All the participants remarked upon the supportive and kind atmosphere of the weekend—we came together to affirm one another and to celebrate



Kimberly Marshall

women as organists, composers, and conductors. We had enough social time to have meaningful conversations about our work; we made new friendships and deepened long-standing ties among our colleagues. Many women who are organists live a continent away from one another and have only rare opportunities to interact professionally. One can feel isolated and even discouraged by the general culture of the organ world, which too often diminishes the contribution of highly educated and skilled female musicians. Musforum grew out of my research on the success of female organists, which I published in the *Journal of the International Alliance of Women in Music* in spring 2013. The database of female organists is on the Musforum site: [www.musforum.org](http://www.musforum.org) as well as the complete program, biographies, photos, and an archival recording of the conference under “Events.” All women, no matter what age or point in their professional career, are welcome in the Musforum network. Join us by sending an e-mail to [garcher@barnard.edu](mailto:garcher@barnard.edu). Women need to move forward in the field on the basis of merit: their education, skill, and accomplishment. The world will be enriched by our musical gifts, and we will lift up hearts and minds by the beauty and powerful inspiration of our song. ■

Gail Archer is college organist at Vassar College and director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus. She serves as director of the artist and young organ artist recitals at historic Central Synagogue, New York City.

Photo credit: Camille June Gregoire



# Sewanee Church Music Conference

July 13–19, 2015

By Jane Scharding Smedley

The 65th Sewanee Church Music Conference offered attendees a packed week under the leadership of new director **Todd Wilson**. A stellar music faculty—**Robert Simpson** and **Kevin Kwan**—were joined by the Reverend Dr. **David B. Lowry** as chaplain to lead a week of challenging repertoire and inspiring liturgies. Bob Simpson returned to the conference as choral conductor after a too-long absence. Canon for music at Christ Church Cathedral, Houston, he is founder and artistic director of the Houston Chamber Choir and lecturer on church music at Rice University. Kevin Kwan, organist and director of music at Christ and St. Luke's in Norfolk, Virginia, admirably filled the role of organist for the week, playing the Friday Evensong, Sunday Eucharist, daily liturgies, and performing in recital.

On Tuesday, the Gerre Hancock Memorial Concert showed a team approach with Kwan and Wilson joined by **Robert Delcamp** (conference board president). Each presented selections ranging from John Cook's *Fanfare* to pieces by David Conte, George Shearing, C. V. Stanford, and Widor (first movements from *Symphony No. 5* and *Symphony No. 6*). Hancock was recalled with his *Fancy for Two to Play* and his Maundy Thursday duet from *Holy Week*. For these, Kevin Kwan shared the bench of the Casavant in All Saints Chapel, University of the South, with Todd Wilson (his former teacher). Delcamp and Wilson rendered the grand finale: the Clarence Dickinson/Charlotte Lockwood transcription of Wagner's *Ride of the Valkyries*, showcasing Kwan's talent on the cymbals!

The Reverend Lowry's daily lectures and homilies bore titles he integrated into the conference week: "The Changing Role of Religion and Spirituality in the World Today," "Liturgy and Music in a Hyper-Media Age," and "Clergy and Church Musicians: Why is it so hard to work together in harmony?"

Masterclasses for organists and choral conductors offered valuable feedback from Kwan, Simpson, and Delcamp. Michael Petrosch, David von Behren, Jared Fenske, Matt Endahl, Paul Miller, and Stephen White performed on the Casavants in All Saints Chapel and in the Chapel of the Apostles.

Simpson endeared himself to choristers by his collegial approach in rehearsal, teaching service repertoire in an organized and timely manner. Evensong featured Preces and Responses by Thomas Ebdon, canticles by Peter Ashton, Anglican chant by T. A. Walmsley (prayerfully and pristinely rendered under Simpson's training). The eight-part anthem, *Pilgrim's Hymn* by Stephen Paulus, was the choral challenge



Robert Simpson conducts

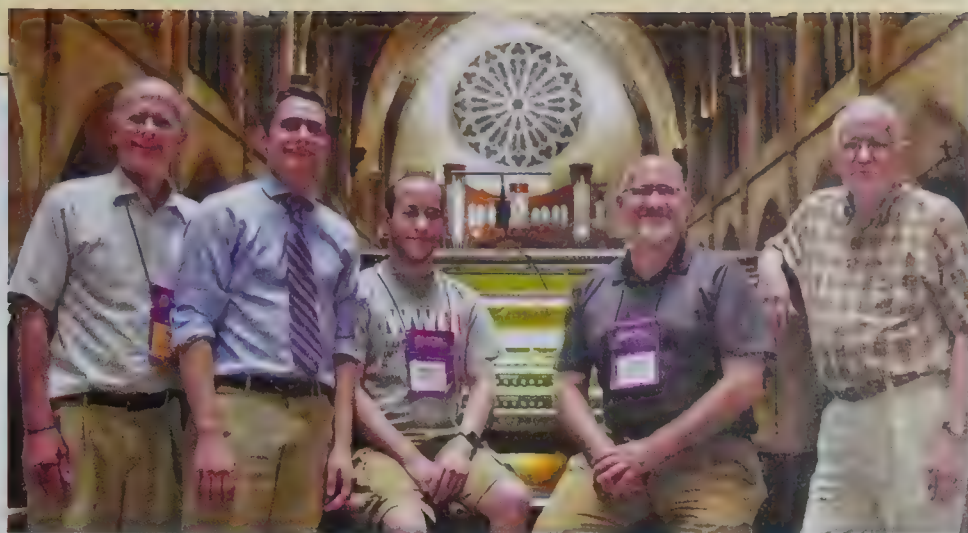
of the week, allowing the 120 voices an opportunity to experience beautiful tone clusters sung well. Kwan led off with a voluntary by Paulus—*A Refined Reflection* from *Baronian Suite* and concluded the service with Stanford's *Postlude in D Minor*, op. 105. The hymn text "Christ Is Made the Sure Foundation" was sung to the tune LOWRY, composed by McNeil Robinson in honor of this year's chaplain, a friend and colleague of the recently deceased musician.

On Sunday, the musical and spiritual high point was reached during the Eucharist in All Saints Chapel. Kwan's prelude (*Master Tallis's Testament* by Howells) and postlude (*Recessional* by William Mathias) beautifully bookended the liturgy. Craig Phillips's 2006 *Festival Eucharist*, *O Sacrum Convivium* by Peter Mathews, and *Let This Mind Be In You* by Lee Hoiby elicited riveting sounds from the ensemble, paired with Kwan's electrifying accompaniment on the last-named anthem.

This conference has reached an age rarely attained by similar associations. Reasons for this longevity include a tested format not averse to change, reflecting the needs of attendees, and a thoughtful balance between musical skills and spiritual nourishment, with worship that blends these two. But at its root is the sense of 'family' felt by many who return every July to its 'home'—the Dubose Conference Center. Since 1951, this quiet, historic setting has welcomed thousands to the Sewanee Church Music Conference.

In 2016, Dale Adelmann and Tom Trenney will be music faculty, and the Reverend Erika Takacs will serve as chaplain. For more details: [www.sewaneeconference.org](http://www.sewaneeconference.org).

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Catholic Church in Memphis, Tennessee, since 1980. She earned bachelor's



Organ Masterclass 1: Todd Wilson, David von Behren, Michael Petrosch, Stephen White, and Robert Delcamp



Organ Masterclass 2: Jared Fenske, Kevin Kwan, Michael Petrosch, Paul Miller, and Matt Endahl



Organ recital: Todd Wilson, Kevin Kwan, and Robert Delcamp

(Southwestern at Memphis/Rhodes College) and master's (Wittenberg University) degrees in sacred music and holds Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey,

Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she followed her teachers Ramsey and White on the conference board; she has been secretary since 1996.

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# The American Harmonium and Arthur Bird

By Artis Wodehouse

During its prime in the nineteenth-century, the reed organ was the preferred instrument in American homes and also deemed a fit substitute for the more expensive pipe organ. Large reed organs became common in civic gathering halls and smaller churches. Despite the popularity of reed organs in America,<sup>1</sup> music for them consisted primarily of simplified arrangements of European art music, easy-to-play popular and sentimental ditties, polkas, marches, and waltzes, or hymns and other service music associated with worship or civic gatherings.

Toward the end of the nineteenth century it became apparent that design variation from company to company and from organ to organ, even within a given company's fleet of models, was preventing composers from writing idiomatic original music for the American reed organ. The limited market for music crafted for one or another of the competing designs was too small to sustain widespread printing and marketing of scores.<sup>2</sup>

Without its own literature, such as had been created during the nineteenth century for its European counterpart, the harmonium, the American reed organ had an uncertain future. It would continue to be regarded at best as "a sort of weak substitute for the church organ."<sup>3</sup> Then, in the mid-1890s, at essentially the beginning of the end of the reed organ era, Mason & Hamlin<sup>4</sup> began to address the problem by introducing an action design<sup>5</sup> whose capabilities would "insure the greatest advantages to the composers, at the same time enable the manufacturer to place his instruments on the market at as low a price as possible." The new action design was called the "Normal-Harmonium." This was the action design for which the American composer Arthur Bird (1856–1923) wrote his compelling body of reed organ music. Figure 1 shows the Mason & Hamlin American reed organ, with Normal-Harmonium action design. Two knee levers are above the foot pedals. The right lever controls the internal swell shades; the left lever activates the Grand Jeu.

Mason & Hamlin's Normal-Harmonium action design and Arthur Bird's creation of a substantial, idiomatic music for the American reed organ came too late. Piano sales that had roared ahead after the Civil War rapidly displaced the reed organ. In the 1880s, reed organ sales slipped below that of pianos. By World War I, the glory days of the reed organ were over.<sup>6</sup>

## Two competing 19th-century instruments: The American reed organ and the European harmonium

In the 1840s, United States inventors and businessmen founded companies

that offered distinctive fleets of reed organ models. Reed organs were built in a bewildering variety of brands, sizes, and stoplist configurations. They ranged from diminutive four-octave home models that traveled to the West in covered wagons, to large, expensive instruments with powerful tone, full pedalboards, and many stops.

The American reed organ used one or more sets of brass "free reeds" in order to generate tone. The performer's foot pumping activated suction bellows that generated a stream of moving air, much like a vacuum cleaner. When the performer depressed a key, this moving air passed through a small chamber in which the reed was affixed at one end, but free to vibrate on the other end (hence the designation, "free reed"). The reeds varied in length, and the longer the reed, the lower the tone. Air rushing through the chamber caused the reed to vibrate, and tone to be produced. When a reed organ had more than one set of reeds, a set could be brought into play or silenced by allowing or blocking the moving air via stop pulls. As with the pipe organ, a set of shutters or swell shades located within the action facilitated dynamic contrasts. The performer opened or shut them on a gradient via a knee paddle.

The largest and most prominent reed organ companies were Mason & Hamlin in Boston and Estey in Brattleboro, Vermont, but scores of others proved successful. As the nineteenth century progressed, American reed organs became increasingly complex. Inventors developed voicing techniques that produced a broad range of distinctive and contrasting timbres, named using terms derived from pipe organ nomenclature.<sup>7</sup> Instruments built with multiple sets of differently voiced reeds featured multiple stops and a divided keyboard<sup>8</sup> so that the player could choose contrasting timbres in the treble and bass of a single keyboard. Large reed organs were sometimes built with multiple keyboards, like pipe organs. The more reeds in an instrument, the more expensive it would be.

Another keyboard instrument employing differently voiced sets of free reeds in airtight chambers arose in Europe during the nineteenth century. A Frenchman, Alexandre Debain, patented this instrument in 1842, naming it a "harmonium." (See Figure 2.)

Like the American reed organ, the European harmonium came to offer a broad range of distinctive and contrasting timbres controlled by stop pulls, and a divided keyboard that enabled the choice of different timbres in the treble and bass. (See Figure 3.)

Despite some similarity in design to the American reed organ, the European harmonium did not employ the



Figure 1. Mason & Hamlin American reed organ

American-style bellows system (suction) that pulled moving air in and through the reed chamber. Instead, in the European system, air was pushed through and out via pressure, producing sound like a trumpet or an oboe. The different airflow systems require different technical skills of the performer and produce distinctly different tonal characteristics. (See Figure 4.)

Foot pumping on the harmonium manages two important functions because of the way harmonium bellows were designed to work: the performer maintains constant airflow while simultaneously adjusting the relative airflow speed responsible for dynamic contrasts.<sup>9</sup> Manipulating airflow velocity to effect dynamic changes was called "expression," and this function had its own specially assigned stop pull. An additional European innovation for facilitating dynamic contrast was the invention of the so-called "double expression." It was installed in the more costly European harmoniums. Double expression, a capability arising no doubt from a desire to mimic the piano's ability to balance melody and accompaniment, allowed the performer to control not only the overall loudness but also the relative volume of the treble and bass on a gradient. Double expression is controlled by two knee levers installed under the keyboard and above the two foot-pump pedals. The skill required to play smoothly and expressively on the harmonium demands much practice.

Late-speaking reeds, i.e., those with a time lag between the act of depressing a key and the sounding of its corresponding tone, hampered performers on both the American reed organ and the European harmonium.<sup>10</sup> Although quick airflow delivery to the reeds was a design priority for both reed organ and harmonium builders, the Americans felt that beyond a certain point, slight lags were an acceptable characteristic of the instrument for which the performer was expected to make appropriate adjustments. The Europeans, however, took a different approach. To mitigate the problem of late speech (and to provide an additional tonal effect) they positioned small felt-covered hammers next to each of the reeds of the set most frequently used in performance. These little hammers were controlled by a stop pull, referred to as "percussion." When the percussion stop is pulled and a key is depressed, the little hammers simultaneously strike the sounding reed, causing it to speak more quickly and incisively, like a crisp piano attack. The harmonium's percussion makes performance of rapid passagework more predictable when compared to the American reed organ.

The most far-reaching advantage the harmonium held over the American reed organ was the standardization of stops generally agreed upon by the European companies. Standardization had two benefits: it made it possible to print in music scores commonly understood registration that could be used across instruments built by different companies. Secondly, performers could move from one harmonium to another with a minimum of adjustment.<sup>11</sup>

It should be noted that the terms "harmonium" and "reed organ" were and continue to be used interchangeably. Lack of a clear and consistent terminology must be laid at the door of the overlapping and competing terms originally used. In their heyday, American reed organs were most frequently referred to as simply "organs," but other names were used as well. These included Organ-Harmonium and Cabinet Organ, two different terms used by the same company, Mason & Hamlin. There were also fanciful names such as Phonorium, used by Estey.<sup>12</sup>

## Harmonium and American reed organ repertoire

The capabilities of the European harmonium and the move towards standardization<sup>13</sup> attracted several important nineteenth-century European composers. Elgar, Strauss, Schoenberg, Webern, Mahler, Liszt, Tchaikovsky, and Rossini made good use of the harmonium in some of their orchestral and/or choral works. Berlioz, Franck, Saint-Saëns, Guilmant, Widor, and many others wrote high quality solo and chamber music for it. Finally, the German composer Sigfrid Karg-Elert (1877–1933) made it his mission to develop a body of repertoire that would exploit the unique sonic and expressive capabilities of the Art Harmonium. During the early twentieth century Karg-Elert wrote what has proved to be the single most significant body of solo and chamber music for the instrument. The popularity of the European harmonium peaked about 1900, slightly later than the American reed organ's peak of popularity.

Relatively few harmoniums made it across the Atlantic during the nineteenth century. On the other hand, American reed organs were exported and sold in fair numbers throughout Europe, particularly those built by Mason & Hamlin.<sup>14</sup> Also, several European manufacturers such as Lindholm, Mannborg, and Shiedmayer adopted the American suction bellows system for their instruments.<sup>15</sup> Nevertheless, despite significant cross-Atlantic distribution of the American reed organ and the availability of native European instruments with some shared characteristics, the American reed organ never established an artistic foothold through a representative body





Figure 2. 1903 Mustel Art Harmonium



Figure 3. Interior of 1903 Mustel Art Harmonium, showing multiple sets of brass reeds



Figure 4. Overhead interior view of 1903 Mustel Art Harmonium

of high-quality music comparable to that written for the harmonium. This cannot be fully explained by the technical differences between the two as outlined above. Although the American instrument may have lacked the harmonium's more refined control of dynamics and its useful percussion stop, the best American instruments, such as the Mason & Hamlin Liszt Organ, have a distinctive tonal beauty and a multiplicity of sounds equal to those of their European counterparts.

The promotional prominence and enlarged, relatively standardized capabilities of Mason & Hamlin's flagship Liszt Organ may therefore have been the impetus behind Boston-based American publisher Arthur Schmidt to print a few works for it during the 1890s. Schmidt's publications for the Liszt Organ included both original compositions as well as arrangements of famous European works for organ solo, duets with piano, and chamber pieces. But apart from Eugene Gigout's excellent *Romanza for the Liszt Organ*, unfortunately none of the rest rose to a similarly high quality.

#### Arthur Bird, American expatriate composer (1856–1923)

Around 1896, Mason & Hamlin likely encouraged and may have actually commissioned the American composer Arthur Bird to write idiomatic art music for the standardized action they introduced during the 1890s, called the Normal-Harmonium.

No documentation has yet surfaced indicating payment to Bird for his work by the firm. Nevertheless, key musical and personal circumstances link Arthur Bird to the most significant people associated with the Mason & Hamlin Company. Central to the connection between Arthur Bird and Mason & Hamlin was Franz Liszt. A canny seer, Liszt bet correctly on the ability of eager young American pianists and composers to hold high the torch of pianism and to carry forward the music of the future. Liszt welcomed them, offering his inspired pedagogy and worldly professional connections free of charge. Liszt's generosity forged a well-documented bond among his pupils. Liszt's first American student was the pianist William Mason (1829–1908). Mason studied with Liszt beginning in 1849, and brought back to the United States Liszt's pedagogic principles through an extensive career of teaching, performing, and publishing. William Mason also happened to be the brother of Henry Mason, who in 1854 co-founded the Mason & Hamlin Company. Henry and William Mason were in turn sons of Lowell Mason, an important American hymn composer and musical educator during the first half of the nineteenth century.

Liszt owned and wrote music for numerous keyboard instruments provided for him by both European and

American companies.<sup>16</sup> Among such instruments in his sizable collection was a Mason & Hamlin cabinet organ that he acquired in the 1870s. Later, Mason & Hamlin's flagship high-end model came to be named the "Liszt Organ," a likely outcome of the close connection between Liszt, his pupil William Mason, and the Mason & Hamlin Company.<sup>17</sup> The Mason & Hamlin Liszt Organ was introduced about 1880. Complex, colorful, powerful, and versatile, the Liszt Organ was designed to compete with the best European harmoniums. While the Liszt Organ shared many tonal and functional features with the Normal-Harmonium design, it had a different tessitura (five octaves, C to C, versus the Normal-Harmonium's F to F) and a different split point (E–F versus B–C for the Normal-Harmonium).

Arthur Bird was also one of Liszt's American pupils, coming to him during Liszt's later years.<sup>18</sup> Bird's musical and personal background strikingly resembled that of William Mason. Born in Belmont, Massachusetts in 1856, Bird's early musical training came from his father and uncle, who were born-and-bred American church musicians. Arthur's father, Horace Bird, and his uncle, Joseph Bird, were active in the New England of the 1840s and 1850s as voice teachers, composers of hymns and songs, and editors of singing books written to develop score-reading literacy. Upon the advice of William Mason's father, Lowell Mason, young Arthur Bird was sent in 1875 to study in Germany at the Berlin Hochschule für Musik. Returning to North America two years later, he took a church music position in Halifax, Nova Scotia, where he began to compose. He returned to Berlin in 1881 to study composition and orchestration. It was during this time that Bird came into the Liszt orbit.

By his early 30s (in the mid-1880s), Bird had become well established as an organist and pianist. His compositions were published and performed widely in Europe. Bird spent most of his life abroad, mainly in Berlin, where he married a wealthy German widow and apparently lived lavishly. In 1897 Bird returned for some time to the United States in what proved to be a failed attempt to have his comic operetta, *Daphne*, performed in America. Reading between the lines of William Loring's biographical work on Arthur Bird, is it possible that Bird wished to forge a closer connection to his native country? Certainly a major production of an opera by a United States-born composer within the United States would be an excellent vehicle for that scenario. During the late 1890s, when the quest for "genuine" American composers was in full swing, Bird may have sensed an opportunity. In any event, in that same year (1897), the first of Bird's pieces for the Mason & Hamlin "American Harmonium" (op. 37) were published by Breitkopf and Härtel, an important German

firm still operating that publishes high-art European music.<sup>19</sup>

#### Characteristics of Arthur Bird's "American Harmonium"

The historic trajectory mating Arthur Bird with the Normal-Harmonium came just at the point when the piano had overtaken reed organ sales. Mason & Hamlin realized that in order to survive in the long term, the reed organ needed some good original music. The publication of Arthur Bird's music for the "American Harmonium" came at a historic crossroad for the American reed organ, largely due to the rise of the American piano. From the 1850s, pianos, and particularly American pianos, started to benefit from standardization and mechanical manufacturing methods of the industrial revolution. Prior to this time, pianos were mainly handcrafted items. Likewise around 1850, the design of the piano, particularly the American piano, moved rapidly toward increased durability and a greater dynamic and pitch range. Piano types coalesced into three categories: square, grand, and finally, upright. Each of these types served a clear purpose. As a result, consumers began to turn to the piano as a viable keyboard alternative to the reed organ, particularly in the home market, where the reed organ had ruled uncontested.<sup>20</sup> Sales of pianos grew steadily through the nineteenth century.

In contrast to the piano industry, American reed organ manufacturers from

the 1850s to the 1900s offered consumers instruments of a wide variety of sizes, competing capabilities, nomenclature, and above all, case styles.<sup>21</sup> After the Civil War, American manufacturers also developed complex instruments of considerable beauty, sophistication, and expense. These large instruments with enhanced performance capabilities were aimed at a smaller "niche" market, for placement in the homes of the wealthy, civic or religious meeting halls, and small churches. But after a sustained growth period lasting about 40 years, sales of the American reed organ began to decline in the 1880s.

The Normal-Harmonium action design of the 1890s for which Bird wrote was conceived to meet these market challenges. Mason & Hamlin worked with and adopted the Normal-Harmonium design in collaboration with two entities associated with the company: their German representative Paul Koeppen and the Bender firm in Leiden, Holland.<sup>22</sup> Mason & Hamlin's goal was to provide a standardized instrument that could compete with the piano and its plentiful repertoire. Their instrument had to be sophisticated enough to attract composers to write good music for it and be of a reasonable cost.

Mason & Hamlin met both of its goals. First, the cost of an instrument with Normal-Harmonium specifications was indeed lower by half or more than that of the top of the Mason & Hamlin line, the Liszt Organ. The price of the Liszt

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## Reed organ studies

came in at \$700, but instruments with Normal-Harmonium capabilities could be had between \$260 and \$300.<sup>23</sup> Second, the Normal-Harmonium action provided an active and useful performance capabilities. These included a pitch range of five octaves from F to F and multiple sets of reeds offering an elaborate stoplist. American reed organs with the Normal-Harmonium action design began to be manufactured in the 1890s and continued to be built until the company ceased reed organ production in the early 1920s.

As mentioned previously, inconsistent nomenclature and lack of a simple explanation for actual performance capability plagued the field. Although Mason & Hamlin offered a standardized action design in the Normal-Harmonium, Bird's music itself was identified on the score as being intended for the "American Harmonium" and/or the "Normal-Harmonium." Nomenclature had still not jelled. Therefore it must be stressed that the terms "American Harmonium" and Mason & Hamlin "Normal-Harmonium" do not refer to any one specific instrument, but rather to an action design embodying certain specific capabilities.

Figure 5 shows the overhead view of interior of the Mason & Hamlin American organ with Normal-Harmonium specs. To the upper right is the paddle that is activated to rotate by the Vox Humana stop. The upper left box houses the very large Sub Bass reeds. The specific capabilities of the Normal-Harmonium are as follows.

### Stoplist:

**Diapason Dolce 8'**—the Diapason, mechanically softened.

**Sub Bass 16'**—consists of 13 notes, the chromatic octave upward from low C. This stop uses the largest, longest reeds, producing a deep, rich, and powerful sound.

**Eolian Harp 2'**—two detuned sets of reeds producing a shimmering, ethereal vibrato.

**Diapason 8'**—pure, organ-like tone.

**Viola 4'**—resembles the sound of the orchestral instrument for which it is named.

**Viola Dolce 4'**—the Viola, mechanically softened.

**Vox Humana**—adds a vibrato or tremolo. Can be used in combination with any of the other drawn stops in the treble. Activated by the turning of a windmill-like paddle located inside the action.

**Seraphone 8'**—differs from the Diapason in timbre. Focused and slightly nasal.

**Flute 4'**—resembles the sound of the orchestral instrument for which it is named.

**Melodia 8'**—continuation in the treble of the Diapason reeds.

**Vox Celeste 8'**—another stop combining two sets of detuned reeds that creates a vibrato effect.

**Octave Coupler**—when pulled, mechanically connects a note to that of one an octave higher.

**Melodia Dolce 8'**—mechanically softened Melodia.

The split point on the keyboard is between B and middle C. Stops from Seraphone 8' up activate the treble, the stops from Viola Dolce, down, the bass.

### Mechanical devices:

**Grand Jeu**—activated by a knee paddle located under the keys above the left foot pump pedal. The Grand Jeu causes all the reeds to sound at once, producing the instrument's fullest and loudest sound.

**Swell**—activated by a knee paddle located under the keys above the right foot pump pedal. This device controls the internal shutters responsible for dynamic contrasts. (See Figure 6.)

### Arthur Bird as composer

During his lifetime, Arthur Bird was recognized as an active, widely published, and well-received composer of some stature, particularly in Europe. Incidentally, his successful European career was launched in no small part because of the positive public and private endorsements Bird received from the influential Franz Liszt.

Bird's oeuvre is extensive, including opera and theatre works, orchestral music, songs, piano materials, chamber works (particularly those for wind instruments, for which he is best-remembered today), organ, and many other forms. Bird wrote a sizeable number of short solo piano pieces in well-established standard dance forms and topical styles—march, waltz, minuet, gavotte, lullaby, and mazurka. His extensive experience composing in this genre prepared Bird well to write for the American reed organ. Bird's music is available in score at the Library of Congress through the generous donation of his widow and has been amply documented through the International Music Score Library Project.<sup>24</sup>

Relatively little of Bird's music has been recorded.<sup>25</sup> What is available tends to confirm the critical reception his work received during his lifetime. Reviewing a performance of [Bird's] *Serenade for Wind Instruments*, op. 40, the *Berliner Borsen Courier* said: "It is distinguished for the freshness and spontaneity of its invention, as well as the clever craftsmanship and the clear and compact disposition

of its different parts . . ." Another critic comments: "Characteristically his music is pleasing and melodious in composition. It is coherent and well developed in form. It lies easily within the range of the instruments, and displays no little knowledge of their resources." Of him, [Arthur] Farwell wrote: "Arthur Bird is known as the possessor of a fertile and truly musical imagination and a thorough technique . . . Bird is a musician of German training and French sympathies and calls himself a conditional modernist." Mentioning that Bird composed in almost all forms, [Louis] Elson says of him: "He is an excellent contrapuntist, yet uses his skill in this direction as a means rather than as an end, seldom making a display of his knowledge. It is a pleasure to find an American composer who is not anxious to out-Wagner and who goes along the peaceful tenor of recognized and classical ways."<sup>26</sup> Bird was even described as "the most promising American composer of the middle and late Eighties" by no less than the important conductor, Arthur Nikisch.<sup>27</sup>

The amount and dating of Bird's production seem to confirm Loring's supposition<sup>28</sup> that after 1900, Bird's work dwindled, though his reed organ works of 1905 (op. 45) maintain his previously held high standard. On the other hand, his simplified arrangements, *American Melodies Specially Adapted and Arranged for Normal-Harmonium of 1907*, appear to have been written simply for profit and lack the artistic value of his earlier work for the American Harmonium.

### Arthur Bird's music for the American Harmonium

Those who either possessed or might have considered purchasing an instrument with the Normal-Harmonium action design would likely be individuals of some performance ability and/or a level of musical sophistication high enough to appreciate the artistic features of the instrument. They would also likely appreciate piano music of the better salon variety, up to and including Schumann's, Chopin's, or Grieg's short works for solo piano. Finally, they would most likely be of the social class that would appreciate hearing this music, most likely in the home setting.

Bird's conservatism—informed by fine craftsmanship, deft handling of instrumental color, and fluency in miniature forms—may not have been enough to place him into the compositional pantheon of his trailblazing European contemporaries (Mahler, Debussy, etc.), but his abilities ideally suited him for writing salon-oriented character pieces of the type popularized by Mason & Hamlin's Normal-Harmonium. An already accomplished American composer, Bird's impeccable, media-worthy credentials and network of connections to Mason & Hamlin were a further plus. Bird was a perfect fit.

Bird published six opus numbers for the Normal-Harmonium.<sup>29</sup> All contain interesting and beautiful music, but the best of these was his first, the ten pieces of op. 37.<sup>30</sup> In the first printing, the op. 37 pieces were identified directly on the score's front pages as being intended for the "American Harmonium"<sup>31</sup> or for the Mason & Hamlin "Normal-Harmonium." A page is devoted to an explanation of the stops required and their manner of notation in the score. Bird used circled letters derived from the stop name. For instance, Diapason is D; Viola, V; Vox Celeste, VC; and so forth. Later print runs of op. 37 contain the same explanatory page, but also indicate standard stop numbers, i.e., 1 for

Diapason, 3 for Viola, 5 for Eolian Harp, etc., that would correspond to numbers appearing on European suction instruments of equivalent capability.<sup>32</sup>

While no piece in the op. 37 set lasts more than three minutes, each exhibits a mastery of craft: beautifully spun-out melodies, masterful counterpoint, subtly personalized inflections of nineteenth-century harmonic practice, and traditional formal structures handled with deft assurance. Bird's forms are not unusual (ABA, sonata, rondo). But because the Normal-Harmonium's unique instrumental colors are an integral component of Bird's structural designs, the listener experiences an additional dimension of thematic transformation. In his music for Normal-Harmonium, Bird's assimilation of instrumental color as a component of structural rhetoric relates his music to that of the nascent French impressionists at the turn-of-the-century. The following briefly describes salient features of each of the pieces in Bird's op. 37:

1. *Meditation*—a sarabande. In this mini-Wagnerian contrapuntal ramble, Bird employs kaleidoscopic stop changes that underscore the evolving melodic twists and turns.

2. *Preludium*—brooding and dramatic four-part writing in an ABA structure. Registration is simple, but Bird uses the octave coupler at the recapitulation, reinforcing and underscoring the harmonic excursions introduced as the piece moves toward an impassioned final cadence.

3. *Adagio*—elegiac four-part minisonata. Development section comprises a series of recitative-like meandering arpeggios over sustained chords. Recapitulation re-registers the opening material over low pedal points. With more recitative-like arpeggios at the coda, the piece concludes with a simple fadeout on the ethereal Eolian Harp stop.

4. *Reverie*—features a long-breathed, haunting, and tentative treble melody on the flute stop set against slithering countermelodies registered on the atmospheric Eolian Harp stop. In ABA form, the melody's return is entirely recast in a fuller texture with the foundation 8' and 4' stops. In partnership with a walking bass line, the melody's tentative first appearance is thereby transformed into an affirmative point of arrival. The coda brings the listener back to the ethereal Eolian Harp, rounding the piece off as it began.<sup>33</sup>

5. *Postlude*—hearkens back to Bird's American past, a spirited march that suggests a full wind band.<sup>34</sup> Bird's registration indicates that the piece must be played in its entirety using only one setting, the circled G indicating "Grand Jeu." Because Grand Jeu causes all the stops to sound at once, finger strength and vigorous foot pumping are required throughout.

6. *Improvisato*—a fierce, somewhat virtuosic piece. Registration involving the basic 8' and 4' stops is augmented at the recapitulation by use of the Grand Jeu. Rapid, conjunct passagework in the wild coda comes off surprisingly well, despite the lack of a percussion stop. Bird was a hands-on composer and knew what the Mason & Hamlin organ could do.<sup>35</sup>

7. *Offertoire*—This piece would be suitable for use in a church setting. It is an atmospheric sweet/sour composition with change of mode.

8. *Scherzo*—This is the most technically demanding of the set, an extended rondo. Rapid sixteenth notes scattered throughout the piece when the octave-coupler is drawn or the Grand Jeu is activated require finger strength and precise

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articulation. Not only the performer's skill is tested: Bird takes the instrument itself to the edge of its mechanical ability to sound quick notes on the fly. Registration is extraordinarily full and rich, suggesting an orchestra.

9. *Auf dem Lande*—a melancholy, minor “folksong” melody is transformed to a grand, affirmative conclusion in major mode.

10. *Pastoral*—perhaps the most inventive and idiomatic of the entire set. Bird's motivic ideas have a symbiotic relationship with the instrumental colors he brings to bear. Set above continuously sustained low pedal points, a flowing conjunct melody in the treble twines about an ostinato pattern in the mid range. In order to keep the pedal points depressed while so much action is occurring that requires two hands, lead weights must be used to hold down the pedal-point notes.

### The American reed organ, Arthur Bird, and the future

The composition of high-quality, original repertoire for the European harmonium during the nineteenth century has proved to have far-reaching consequences. Once thought lost to history, beginning in the 1980s the harmonium has been going through a steady revival, centering in the Netherlands. It seems likely the harmonium will continue to reestablish the place it once held in the classical repertoire. While there continues to be a small but passionate interest in the American reed organ,<sup>36</sup> a revival similar in scope and momentum has not yet begun.

As the rise and fall of the American reed organ demonstrates, the key to an instrument's survival is not its mechanical capabilities, but rather the repertoire written for it. Not just any music will do. What is needed is music that will continue to offer listeners an aesthetic experience independent from the era in which it was created.

In the case of the European harmonium, the point where form and function met occurred when distribution was growing and the instrument's capability achieved sufficient standardization. This favorable environment attracted a fair number of composers to write significant music for it. Unfortunately for the American reed organ, standardization arrived at the very point when distribution was falling.

Nevertheless, we are grateful that one composer, Arthur Bird, stepped in during a brief moment of opportunity in the history of the American reed organ. With his ideal combination of skills, commitment, and inspiration, he provided us with music that stands poised to move into the future.

Special thanks to Carson Cooman and Whitney Slaten

### Notes

1. American publishers also churned out a deluge of reed organ method books intended for the large market of rank amateurs in the United States.

2. Paul Hassenstein, “The Normal Harmonium And Its Literature,” *The Music Trade Review* 41:3, July 1905, 87.

3. *Ibid.*, 87.

4. Mason & Hamlin began as a reed organ manufacturer, but in 1883 started making pianos as well. About 1920 the company ceased making reed organs, but continued their piano line.

5. “Action design” refers to a specific set of performance capabilities contained within the mechanism of an instrument. Action design was independent of case style. The same action could be enclosed in a variety of cases.

6. Robert F. Gellerman, *The American Reed Organ* (Vestal, New York: Vestal Press, 1973), 18.



Figure 5. Interior of an American Harmonium



Figure 6. Front interior view of Mason & Hamlin American Harmonium showing a swell shade

7. *Ibid.*, 97–99. Gellerman's list of stop names gives some indication of the diversity and lack of standardization among the American reed organ manufacturers.

8. The point of division between bass and treble was called the “split point.”

9. The harmonium did not employ the swell shade of the American system for dynamic contrast because the pressure system made possible quick changes in air speed. Quick control of air speed permits the execution of sharper accents and faster dynamic changes than is typically possible on the American instrument. Simply put, the American instrument is easier to learn how to play, but lacks the degree of potential interpretive refinement offered by the harmonium.

10. The phenomenon is due to inertia. Lowest reeds speak quite slowly; they are the largest reeds, sometimes several inches in length.

11. Gellerman, *American Reed Organ*, 107.

12. I have consistently used “American Reed Organ” or simply “reed organ” to refer to the suction bellows action design, and “harmonium” to describe the European pressure instrument.

13. Standardized pitch range, split point, sets of stop pulls, shared nomenclature. Nevertheless, as the 19th century progressed, European harmonium manufacturers (like their American counterparts) succumbed to the lure of increased capability that culminated with the celebrated “Art Harmonium.” The Art Harmonium offered a whole new range of attractive colors and capabilities. Music written for the Art Harmonium could not be played on more basic harmonium models.

14. Casey Pratt, e-mail to the author, July 30, 2013. Casey Pratt is a United States reed organ restorer who specializes in the Mason & Hamlin. Exact numbers are not known to date.

15. *Ibid.*

16. For instance, Liszt owned a piano-harmonium specially designed for him by Erard and Alexandre and a Chickering grand that was used in his piano master classes. He also collected then “antique” pianos that belonged to Mozart and Beethoven.

17. The Liszt Organ has a set of uniquely voiced, so-called “Liszt” reeds of great tonal beauty.

18. The main biographical information to date regarding Arthur Bird was amassed by Dr. William Cushing Loring (1914–2002). Loring was a Harvard graduate and an urban sociologist. After retirement, he focused on American art and music, working with Scarecrow Press to develop a series of more than twenty books on various North American composers.

19. Available at the International Music Score Library Project website: <http://imslp.org>.

20. Another likely reason piano sales surged ahead of the reed organ resulted from the installment purchase plans offered by piano companies. Once a luxury item of the upper classes, the piano then became affordable to the burgeoning middle class.

21. The flamboyant case styles of American reed organs clearly indicate a function beyond that of simply a musical instrument. In addition to ornate carvings, some reed organ cases featured a façade of non-functional organ “pipes,” mirrors, candle holders, and the like.

22. This information was communicated by Frans Vandergrijn, a Netherlands-based authority on reed organs and harmoniums in a posting on Yahoo's Reed Organ Restoration newsgroup, August 9, 2013.

23. Pratt, e-mail to the author, August 10, 2013. To put these prices in perspective, average United States yearly income in 1900 was \$438.

24. [http://imslp.org/wiki/10\\_Pieces\\_for\\_Harmonium,\\_Op.37\\_\(Bird,\\_Arthur\\_H.\)](http://imslp.org/wiki/10_Pieces_for_Harmonium,_Op.37_(Bird,_Arthur_H.))

25. Modern recordings include music for piano 4-hands, op. 23, Vladimir and Nadia Zaitsev, pianists; *Introduction and Fugue*, op. 16, Tony and Mary Ann Lenti, pianists; *Serenade for Wind Instruments*, op. 40, Suite for Double Wind Quintet, op. 29 (Naxos), and *Carnival Scenes for Orchestra*, op. 5 (Albany).

26. William C. Loring, Jr., “Arthur Bird, American,” *The Musical Quarterly* 29:1, January 1943, 87.

27. *Ibid.*, 88.

28. *Ibid.*, 86.

29. Op. 37, 1897; op. 38, 1901; op. 39, 1903; op. 41, 1906; op. 42, 1905; op. 44, 1903; op. 45, 1905. All are available at the Library of Congress.

30. Not all of the op. 37 pieces scanned and available in IMSLP come from the original 1897 printing, several being from later editions. The only difference is that additional equivalent registration intended for European suction instruments was added.

31. My supposition is that Breitkopf titled them for the “American Harmonium” in order to alert purchasers that the intended instrument would be one of American design. European suction instruments could have been more or less acceptable alternatives, but only the Mason & Hamlin Normal-Harmonium would have had the subtle specificity of timbres and tonal balances characteristic of the Mason & Hamlin sound.

32. On IMSLP: [http://japanese.imslp.info/files/imglnks/usimg/2/2d/IMSLP65232-PMLP132781-Bird\\_Arthur\\_-\\_10\\_Pieces\\_for\\_Harmonium\\_op.\\_37.pdf](http://japanese.imslp.info/files/imglnks/usimg/2/2d/IMSLP65232-PMLP132781-Bird_Arthur_-_10_Pieces_for_Harmonium_op._37.pdf)

33. See performance at <http://www.youtube.com/watch?v=VIC9EwIjmk>

34. And Percy Grainger's later work for the reed organ.

35. See performance at <http://www.youtube.com/watch?v=f6yJmzjKe>.

36. The American Reed Organ Society has been in existence since 1981.

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Pianist and harmoniumist Artis Wodehouse has a BM from the Manhattan School of Music, an MM from Yale, and a DMA from Stanford. A National Endowment for the Humanities grant led to her producing CDs and publishing transcriptions of recorded performances and piano rolls made by George Gershwin, Jelly Roll Morton, and Zéz Confrey. In 2000, Wodehouse began performing on antique reed organs and harmoniums that she had painstakingly restored and brought to concert condition. She founded the chamber group MELODEON in 2010 to present little-known but valuable music from 19th- and early 20th-century America, using her antique instrument collection as the basis for repertoire choice.

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When Quimby Pipe Organs (QPO) was awarded the contract to build a new instrument for Catalina United Methodist Church (Catalina UMC) in Tucson, Arizona, the memory gates were opened for me. Little did I know as a grade school student that one day as a member of the QPO team I would be building a future replacement instrument for Catalina. What follows is a trip down memory lane, which many readers may already know.

If you see my name at the end of this brief article, you may know who I am. I am the son of organ professor Roy Andrew Johnson, Jr., who moved to Tucson, Arizona, in 1966 to teach at the University of Arizona. Therefore, I consider Tucson my home, since that is where I grew up.

As a teenager, my first job was with local organbuilder David McDowell. One of the first tunings I ever accomplished took place in 1974 with David McDowell at Catalina UMC on the 1959 three-manual Reuter pipe organ. In 1966, the Reuter pipe organ was the premier organ in the city of Tucson. And in 1966 the University of Arizona, where my father was the organ professor and counterpoint teacher, had no recital instrument of its own for practice and performance. Students had to use instruments in neighboring churches for some of their lessons and all of their recitals. The major recitals, including faculty recitals, were held at Catalina UMC, because it truly had the best instrument in the city and was only one and a half miles from the School of Music. It didn't hurt that my father was also the organist at Catalina UMC.

When the opportunity came to build the replacement organ for Catalina UMC, I knew it needed to meet my father's ideals. The new instrument had to "play church" first and foremost; recitals and performances of standard recital literature were to be secondary, and yet it would still be one of the major performance pipe organs in Tucson. Its role with the University of Arizona as a recital instrument has become secondary because my father was finally able to achieve his goal of a recital instrument in 1994—the three-manual Schoenstein organ in the ideal acoustic in Holsclaw Hall on the university campus.



Façade pipes in the chancel

The new Catalina instrument presented an interesting challenge in both the visual and the tonal design. The building is a very large and asymmetrical room, whose asymmetry the eye does not initially perceive. The space was built in 1956–59. The stained glass windows have a very dramatic color pattern that plays with the sunlight, depending on the time of day. The plan for the new façade had to take these factors into consideration. We had to respect the asymmetry of the architect's design, but also take advantage of the play of color from the stained glass windows. The new façade is installed in front of the original grille and is made of polished zinc pipes from the Great and Pedal Diapasons. It is remarkable how the façade pipes add to the architect's vision as the sun travels through the day and the pipes reflect the different colors from the stained glass windows.

Tonally, as stated above, the new instrument must "play church" first. When you peruse the specifications, you will notice that there is quite a bit of color. There are also multiple Diapason

choruses for choral accompaniment and congregational singing. The instrument also plays performance literature exceptionally well. This new organ might push a few accepted boundaries. For example, the Great 8' Open Diapason is a scale #42. This is a size not seen since the 'teens and twenties of the previous century. The rest of the pipe organ is based on this initial scale.

The Swell Diapason is scaled smaller than the Great Diapason but is voiced to the same power level as the Great. Its placement in the expression chamber brings it to its expected subservient dynamic level. The Choir Chorus is intentionally voiced more softly than the Great and Swell. To increase the versatility of the instrument, the non-chorus ranks of the Great are enclosed in their own expression box. For this pipe organ, the decision was made to let the strings be strings. They have some bite. Other ranks bridge the difference to the flutes, which all have their own unique color. An unusual feature is the inclusion of two high-pressure reeds. One is unified

at 16'-8'-4' and is a Harmonic Trompette with Bertouneche shallots. The other is an 8' Tuba of smooth tone.

The pipe organ at Catalina UMC is a large, versatile instrument that is exceptionally well suited to sacred literature and is an outstanding recital instrument as well. I believe my father would be proud to play this instrument if he were here today.

—Eric D. Johnson, Head Reed Voicer  
Quimby Pipe Organs, Inc.  
Warrensburg, Missouri

Eric Johnson's father, Roy Andrew Johnson, Jr. (A.Mus.D., AAGO), was professor of organ at the University of Arizona from 1966–1995. His teachers were Robert Rayfield, Robert Noehren, Robert Glasgow, and Marilyn Mason. He was attacked and killed in a random act of violence while returning home from performing in a University of Arizona program at a retirement community south of Tucson on February 28, 1995.

Cover photo: Steve Pender

Quimby Pipe Organs, Inc.

GREAT (Unenclosed)		SWELL		CHOIR (Enclosed)		SOLO (Enclosed in Choir expression box)	
16'	Bourdon (Pedal)	16'	Spitz Flute	73 pipes	16'	Contra Dolcan	73 pipes
8'	Diapason	8'	Diapason	61 pipes	8'	Geigen Diapason	61 pipes
4'	Octave	8'	Chimney Flute	61 pipes	8'	Flauto Traverso	61 pipes
2 3/4'	Twelfth	8'	Gamba	61 pipes	8'	Gemshorn	61 pipes
2'	Fifteenth	8'	Gamba Celeste GG	54 pipes	8'	Gemshorn Celeste TC	49 pipes
1 1/4'	Mixture IV	8'	Spitz Flute (extension)		8'	Dolcan (extension)	
GREAT (Enclosed)		8'	Spitz Flute Celeste TC	49 pipes	8'	Dolcan Celeste TC	49 pipes
8'	Harmonic Flute TC	8'	Muted Viol	61 pipes	4'	Geigen Octave	61 pipes
8'	Stopped Diapason	8'	Muted Viol Celeste TC	49 pipes	4'	Gedeckt	61 pipes
8'	Violoncello	4'	Octave	61 pipes	2'	Harmonic Piccolo	61 pipes
8'	Violoncello Celeste GG	4'	Triangle Flute	61 pipes	2'	Mixture III–IV	207 pipes
4'	Wald Flute	2 3/4'	Nazard	61 pipes	8'	Clarinet	61 pipes
16'	Contra Oboe (Swell)	2'	Flageolet	61 pipes	16'	Harmonic Trumpet (Pedal)	
8'	Trumpet	1 3/4'	Tierce	61 pipes	8'	Tuba Mirabilis (Solo)	
4'	Clarion	2'	Mixture IV–V	293 pipes	8'	Harmonic Trumpet (Pedal)	
	Tremolo	16'	Contra Oboe	73 pipes	8'	English Horn (Solo)	
	Chimes	8'	Trumpet	61 pipes	4'	Harmonic Clarion (Pedal)	
8'	Imperial Trumpet (Antiphonal)	8'	Oboe (extension)			Tremolo	
	Antiphonal on Great	8'	Vox Humana	61 pipes		Antiphonal on Choir	
16'	Great to Great	4'	Clarion	61 pipes	16'	Choir to Choir	
	Great Unison Off		Tremolo			Choir Unison Off	
4'	Great to Great		Antiphonal on Swell		4'	Choir to Choir	
	MIDI	16'	Swell to Swell			MIDI	
			Swell Unison Off			Chimes (Great)	
		4'	Swell to Swell		8'	Harp	
			MIDI		4'	Celesta	
		8'	Tuba Mirabilis (Solo)		SOLO (Unenclosed)		
					8'	Imperial Trumpet (Antiphonal)	





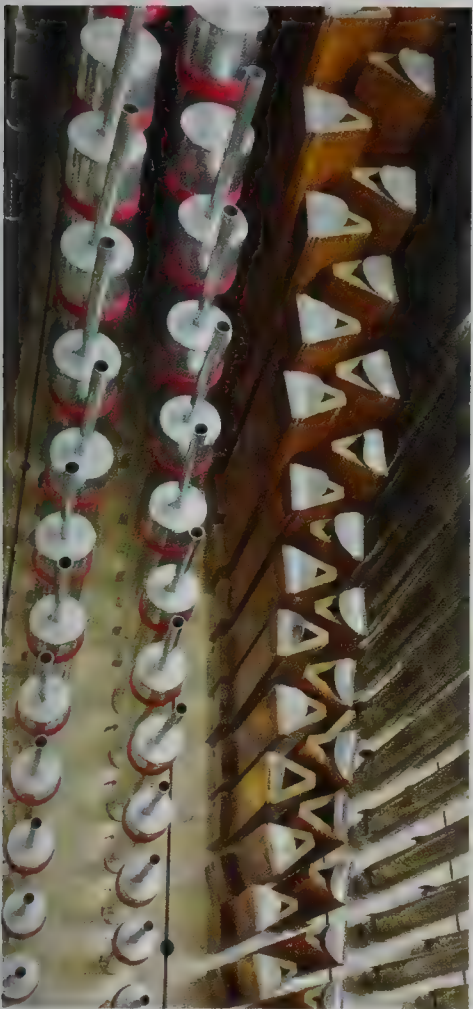
Solo division English Horn



Choir flutes and strings



Harmonic Trumpet



Swell division Chimney Flute and Triangle Flute



Roy Johnson teaching Seong Lee at the University of Arizona (photo: University of Arizona Record 93-95 Graduate Catalog)



Console



The console arrives



View of the sanctuary

## Catalina United Methodist Church, Tucson, Arizona

### ANTIPHONAL (Prepared for in console and Peterson ICS-4000)

8'	Diapason	61 pipes
8'	Bourdon	85 pipes
4'	Octave	61 pipes
4'	Bourdon (extension)	
2'	Fifteenth	61 pipes
2'	Mixture III	122 pipes
8'	Imperial Trumpet	61 pipes
8'	Hooded Trumpet	61 pipes
	Cymbelstern	

### ANTIPHONAL PEDAL (Prepared for in console and Peterson ICS-4000)

16'	Bourdon (Antiphonal)
8'	Bourdon (Antiphonal)

### PEDAL

32'	Contra Bourdon	73 pipes
32'	Contra Violone	44 notes
16'	Open Diapason	73 pipes
16'	Bourdon (extension)	
16'	Violone (extension)	
16'	Spitz Flute (Swell)	
16'	Contra Dolcan (Choir)	
8'	Octave (extension)	
8'	Bourdon (extension)	
8'	Spitz Flute (Swell)	

8'	Dolcan (Choir)	
4'	Super Octave (extension)	
4'	Bourdon (extension)	
2 <sup>3</sup> / <sub>4</sub> '	Mixture II (extension)	
32'	Grave Harmonics-derived	
32'	Contra Trombone	97 pipes
16'	Contra Trumpet (Swell)	
16'	Contra Oboe (Swell)	
8'	Trumpet (extension)	
8'	Trompette (Swell)	
8'	Oboe (Swell)	
4'	Clarion (extension)	
4'	Oboe Clarion (Swell)	
4'	Clarinet (Choir)	
8'	Tuba Mirabilis (Solo)	
8'	Harmonic Trumpet (Choir)	
	MIDI	

### INTER-DIVISIONAL COUPLERS

Great to Pedal 8-4
Swell to Pedal 8-4
Choir to Pedal 8-4
Solo to Pedal 8-4
Antiphonal to Pedal 8
Swell to Great 16-8-4
Choir to Great 16-8-4
Solo to Great 16-8-4
Choir to Swell 8
Solo to Swell 16-8-4

Great to Choir 8
Swell to Choir 16-8-4
Solo to Choir 16-8-4
Great to Solo 8
Swell to Solo 8
All Swells to Swell
Manual Transfer

### COMBINATION ACTION

Great Organ Thumb pistons 1-10
Swell Organ Thumb pistons 1-10
Choir Organ Thumb pistons 1-10
Solo Organ Thumb pistons 1-10
Antiphonal Organ Thumb Pistons 1-4
Pedal Organ Thumb pistons 1-4, and 1-8 toe studs
General Thumb pistons 1-12, 13-18 only on toe studs

"Next" Piston Sequencer
"Previous" Piston Sequencer
Set Piston
General Cancel Piston

CRESCENDO & EXPRESSION PEDALS
General Crescendo Pedal 60 positions, three adjustable and one standard
Great Expression Pedal
Swell Expression Pedal
Choir-Solo Expression Pedal

### REVERSIBLES

Great to Pedal - Thumb and toe paddle
Swell to Pedal - Thumb and toe paddle
Choir to Pedal - Thumb and toe paddle
Solo to Pedal - Thumb and toe paddle
Swell to Great - Thumb and toe paddle
Choir to Great - Thumb
Solo to Great - Thumb and toe paddle
Swell to Choir - Thumb
32' Contra Bourdon - Thumb and toe paddle
32' Contra Trombone - Thumb and toe paddle
32' Contra Violone - Thumb and toe paddle
Sforzando - Thumb and toe paddle
Cymbelstern - Toe paddle
All Swells to Swell - Thumb
Manual Transfer - Thumb and indicator light
Reeds/Mixtures Off - Thumb, toe paddle, and indicator light
All Doubles Off - Thumb, toe paddle, and indicator light

MIDI
MIDI In and Out

Total ranks: 57



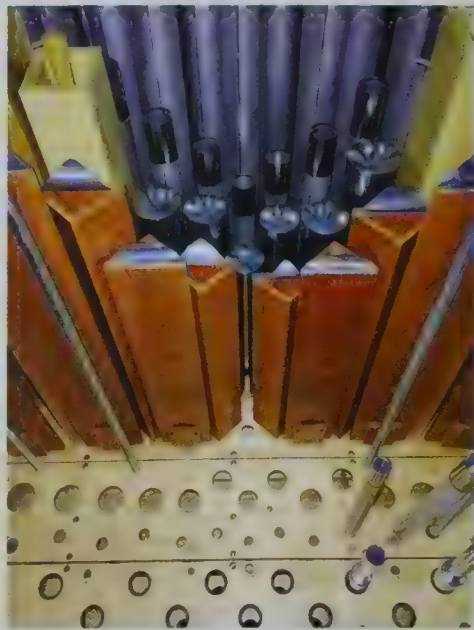
## New Organs

**Dobson Pipe Organ Builders,  
Lake City, Iowa, Opus 92  
Steve and Judy Turner  
Music Hall, Vanderbilt University,  
Nashville, Tennessee**

Try as we might, we can never replicate the art of a previous age—inevitably, our effort bears our own, unique stamp. Rather than meticulously copy details of historic organs, our new instrument for Blair School of Music frankly admits the impossibility of literal quotation. Instead, it seeks to interpret the essentials of several important central German organ traditions from the baroque era in a way that serves a 21st-century music program.

As in all of its history, the organ's physical placement greatly determines its character. The location of the previous pipe organ (a rebuilt electric-action instrument), together with the university's desire to relinquish no stage space, seemed initially to defy the placement of a mechanical-action pipe organ. After thoughtful conversations with Prof. Carl Smith and Paul Marshall, Vanderbilt's project manager, we developed a design placing the manual divisions side-by-side—Great on the left, Swell on the right—with the Pedal behind. The console is recessed behind new doors in the rear wall of the stage, which when closed give no inkling of what lies behind. Suspended mechanical key action is provided, together with electric stop action and a multilevel combination action. This is not a historical solution, but it responds to a present-day situation in a way that is true to tradition.

Tonally, the organ draws inspiration from Saxon and Thuringian organs of the 17th and 18th centuries, the sort of instruments that surrounded and were admired by Johann Sebastian



**Swell pipework**

Bach. Because of the new organ's physical arrangement, there is little spatial distinction between the two manual departments, something that is often pronounced in old instruments whose manual divisions were always placed one over the other or behind the other. To accentuate the tonal differences between our divisions, the Great pipework was made of an alloy rich in lead, while the Swell pipes are largely of tin. Together with appropriate voicing, the effect is striking, as though the Great is an older organ enlarged by a newer, second department. The tuning system, Herbert Anton Kellner's excellent temperament, is a perfect distillation of Opus 92's aesthetic intention: devised in 1977, it is not a historic temperament, yet admirably serves both old and new music.

The organ's appearance is cut from the same philosophical cloth. The shape of



**Vanderbilt portrait** (photo credit: John Russell, courtesy of Vanderbilt University)

the white oak case and the relationship of the various compartments to one another are historically derived, but the architectural treatment is simplified out of respect for the organ's 20th-century surroundings.

With a unique perspective that brings the art of past centuries forward in a lively and engaging way, Opus 92 opens

new avenues for organ performance in Nashville. We are confident that both performers and listeners will find the result rewarding.

—John Panning

*All photos courtesy of Dobson Pipe Organ Builders unless otherwise noted.*

## Dobson Pipe Organ Builders

Vanderbilt University, Nashville, Tennessee

### GREAT (58 notes)

16'	Quintadena	58 pipes
8'	Principal	58 pipes
8'	Rohrflöte	58 pipes
8'	Viol di Gamba	58 pipes
4'	Octava	58 pipes
4'	Spitzflöte	58 pipes
2 3/4'	Nasat	58 pipes
2'	Octava	58 pipes
1 3/4'	Tertia	58 pipes
IV	Mixtur 1 1/2'	232 pipes
8'	Dulzian	58 pipes

### SWELL (58 notes, enclosed)

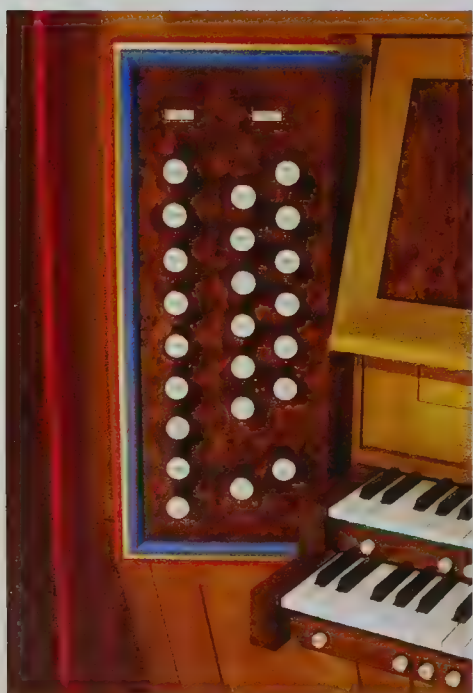
8'	Geigen Principal	58 pipes
8'	Schwebung (low F)	53 pipes
8'	Gedackt	58 pipes
4'	Octava	58 pipes
4'	Flauto Triangolare	58 pipes
2'	Octava	58 pipes
1 1/4'	Quinta	58 pipes
1'	Octava	58 pipes
8'	Trompete	58 pipes
	Tremulant (affects entire organ)	

### PEDAL (30 notes)

16'	Principal	30 pipes
16'	Subbass	42 pipes
16'	Quintadena (Great)	
8'	Octava	42 pipes
8'	Gedackt (ext.)	
8'	Violon (Great)	
4'	Octava (ext.)	
16'	Posaune	42 pipes
8'	Trumpet (ext.)	

Couplers  
Great to Pedal  
Swell to Pedal  
Swell to Great

Case of American white oak  
Manual keys of bone and ebony, Pedal keys of hard maple and ebony  
Suspended mechanical key action, electric stop action  
256-level combination action



**Detail of stopjamb**



**Keydesk**

## THE DIAPASON announces...

**20 Under 30 Nominations**  
Deadline: February 1, 2016

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

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UNDER 30**



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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, +=+ OHS event.

Information cannot be accepted unless it specifies **artist name, date, location,** and **hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES  
East of the Mississippi

15 NOVEMBER  
**Craig Cramer**; Chapel of the Holy Spirit, Assumption College, Worcester, MA 2 pm  
**Gail Archer**; Vassar College, Poughkeepsie, NY 3 pm  
**F. Anthony Thurman**; Briarcliff Congregational, Briarcliff Manor, NY 3 pm  
**Nathan Laube**; Hitchcock Presbyterian, Scarsdale, NY 4 pm  
**Stephen Hamilton**; St. Ignatius Loyola, New York, NY 3 pm  
Fauré, *Requiem*; Madison Avenue Presbyterian, New York, NY 3 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Stephen Buzard**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Alan Morrison**; Christ Church, Short Hills, NJ 3 pm  
**Daryl Robinson**; Haddonfield United Methodist, Haddonfield, NJ 7 pm  
**Peter Richard Conte**; St. John United Church of Christ, Nazareth, PA 4 pm  
**Carole Terry**; Second Presbyterian, Roanoke, VA 3 pm  
Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 3:30 pm  
**Marilyn Keiser**; Wertheim Performing Arts Center, Miami, FL 3 pm  
**Ken Cowan**; Christ Episcopal, Pensacola, FL 4 pm  
**Vincent Dubois**; Cathedral Basilica of St. Augustine, St. Augustine, FL 7:30 pm  
Bernstein, *Chichester Psalms*; Westminster Presbyterian, Dayton, OH 4 pm  
**David Baskeyfield**; St. Mark's Episcopal, Grand Rapids, MI 5 pm  
**David Briggs**; St. Francis in the Fields Episcopal, Harrods Creek, KY 5 pm  
**Simon Johnson**; Christ Church Cathedral, Nashville, TN 4 pm  
**Barry Wenger**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Milwaukee Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm  
**Bálint Karosi**; Chapel, University of St. Thomas, St. Paul, MN 2 pm  
Voz en Punto; Ordway Center, St. Paul, MN 4 pm

16 NOVEMBER  
**David Baskeyfield**, masterclass; St. Mark Episcopal, Grand Rapids, MI 8 pm

17 NOVEMBER  
**Carol Williams**; Merrill Auditorium, Portland, ME 7:30 pm  
**Gail Archer**; First Presbyterian, Marietta, GA 8 pm  
**Frédéric Blanc**; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4:30 and 7:30 pm  
**David Saunders**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

18 NOVEMBER  
**Kent Tritle**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Vincent Dubois**; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

20 NOVEMBER  
**Margaret Harper**; Elm Street Congregational, Bucksport, ME 7 pm  
•Hymn festival; Salem Covenant Church, Worcester, MA 7 pm  
+**Jeremy Filsell**; St. John's Episcopal, Portsmouth, VA 7 pm  
**Aaron David Miller**, silent film accompaniment; St. Martin's Lutheran, Archbold, OH 7 pm

Trinity Cathedral Choir; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm  
**Nicole Keller**; Cathedral Church of St. Paul, Detroit, MI 7 pm  
**Rhonda Sider Edgington**; Faith Lutheran, Glen Ellyn IL 7:30 pm

21 NOVEMBER  
CONCORA; St. Thomas the Apostle, West Hartford, CT 7:30 pm  
**Peter Richard Conte**; Longwood Gardens, Kennett Square, PA 8 pm

22 NOVEMBER  
**Michel Bouvard**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Gesa Graumann**; Irvington Presbyterian, Irvington-on-Hudson, NY 4 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Linda Buzard**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Ancient Voices; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 3 pm  
**Faythe Freese**; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm  
**Jonathan Rudy**; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Simon Nieminski**; Washington National Cathedral, Washington, DC 5:15 pm  
Maryland State Boy Choir; Christ Episcopal, Easton, MD 4 pm  
**Douglas Cleveland**; Stambaugh Auditorium, Youngstown, OH 4 pm  
**Marijim Thoene**; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Handel, *Alexander's Feast*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm  
**Scott Dettra**; Independent Presbyterian, Birmingham, AL 4 pm  
**Marco Lo Muscio**; St. John Cantius Catholic Church, Chicago, IL 3 pm  
Bella Voce, Handel, *Messiah*; Fourth Presbyterian, Chicago, IL 7 pm  
North Shore Choral Society; Glenview Community Church, Glenview, IL 3 pm  
Bach, *Cantata 61*; Grace Lutheran, River Forest, IL 3:45 pm

23 NOVEMBER  
**Kalle Toivio**, with soprano; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Nykkö-Mickaël Grégoire**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 NOVEMBER  
**Thomas Weisflog**; Rockefeller Memorial Chapel, Chicago, IL 4:30 pm  
**Catherine Rodland**, with viola; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 NOVEMBER  
Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm  
**Marco LoMuscio**; Cathedral of St. John, Milwaukee, WI 12:15 pm

29 NOVEMBER  
**Frederick MacArthur**; First Church of Christ, Scientist, Cambridge, MA 3 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Daniel Brondel**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm  
Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Advent Procession; Christ Church Grosse Pointe, Gross Pointe Farms, MI 4:30 pm

1 DECEMBER  
**Steven Egler**; School of Music, Central Michigan University, Mt. Pleasant, MI 7:30 pm  
**David Ritter**; Lutheran School of Theology, Chicago, IL 12:15 pm  
**Thomas Weisflog**; Bond Chapel, University of Chicago, Chicago, IL 4:30 pm  
**Raymond Johnston**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 DECEMBER  
**T. Herbert Dimmock**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**David Bellows**; Morrison United Methodist, Leesburg, FL 12 noon

Bert Adams, FAGO

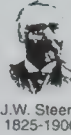
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## Calendar

### 3 DECEMBER

Choir of St. Luke in the Fields, French Baroque Christmas Music; St. Luke in the Fields, New York, NY 8 pm

Gail Archer; Princeton University, Princeton, NJ 12:30 pm

### 4 DECEMBER

Mark Pacoe; St. Malachy's Church, New York, NY 6:30 pm

Tallis Scholars; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 8 pm

Quire Cleveland; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm

Christmas Concert; Chapel of the Resurrection, Valparaiso University, Valparaiso, IN 7:30 pm

Frederick Teardo; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

### 5 DECEMBER

Stonehill College Collegiate Chorale; Stonehill College, Easton, MA 7 pm

Ray Cornils, with trumpets; Methuen Memorial Music Hall, Methuen, MA 7 pm

Yale Camerata; Battell Chapel, Yale University, New Haven, CT 7:30 pm

Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm

Handel, *Messiah*; Washington National Cathedral, Washington, DC 4 pm

Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 7:30 pm

Karen Beaumont, with strings and trumpets; First Unitarian, Milwaukee, WI 2 pm

### 6 DECEMBER

Peter Sykes, with trumpets; Methuen Memorial Music Hall, Methuen, MA 3 pm

Christopher Houlihan, Lessons & Carols; Trinity College, Hartford, CT 4 and 7 pm

Handel, *Messiah*; Irvington Presbyterian, Irvington-on-Hudson, NY 4 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Carlo Tunesi; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

Handel, *Messiah*; Washington National Cathedral, Washington, DC 4 pm

Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm

Circlefest Carol Sing; Church of the Covenant, Cleveland, OH 4 pm

Christmas Concert; Chapel of the Resurrection, Valparaiso University, Valparaiso, IN 5 pm

Indianapolis Symphonic Choir; Scottish Rite Cathedral, Indianapolis, IN 7 pm

Advent Lessons & Carols; St. Chrysostom's Church, Chicago, IL 11 am

Advent Lessons & Carols; Lutheran School of Theology, Chicago, IL 7 pm

### 7 DECEMBER

Bach, *St. Matthew Passion*; St. Paul's Episcopal, Greenville, NC 7 pm

Pierre Queval; Cathedral-Basilica of St. Louis, King of France, New Orleans, LA 6 pm

### 8 DECEMBER

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

Rob McWilliam; Church of the Gesu, Milwaukee, WI 7:30 pm

### 10 DECEMBER

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

### 11 DECEMBER

Yale Schola Cantorum; Christ Church Episcopal, New Haven, CT 5 pm

Stephen Buzard; St. Malachy's Church, New York, NY 6:30 pm

Advent Christmas Vespers; Valparaiso University, Valparaiso, IN 7 pm, 11 pm

Chicago Master Singers; Techny Towers, Northbrook, IL 7:30 pm

Candlelight Carols; St. Chrysostom's Church, Chicago, IL 5 pm, 7:30 pm

### 12 DECEMBER

TENET; Holy Trinity Lutheran, New York, NY 7 pm

Cathedral Choir, with orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm

Young New Yorkers' Chorus; St. Malachy's Church, New York, NY 7:30 pm

Lessons & Carols; St. John Cantius Catholic Church, Chicago, IL 7 pm

Ken Double, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 2 pm

### 13 DECEMBER

Lessons & Carols; St. John's Episcopal, West Hartford, CT 4 pm

Carol Sing; Madison Avenue Presbyterian, New York, NY 4 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

Iain Quinn; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Handel, *Messiah*; Barnard-Columbia Chorus, Church of the Ascension, New York, NY 8 pm

Carols by Candlelight; Irvington Presbyterian, Irvington-on-Hudson, NY 4 pm

Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm

Christmas concert; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 3 pm

Advent concert; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Lessons & Carols; Christ Church, Easton, MD 4 pm

Lessons & Carols; Emmanuel Church, Chestertown, MD 4 pm

Lessons & Carols; St. Paul Episcopal, Greenville, NC 5 pm

Chancel Choir; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Handel, *Messiah*; Indianapolis Symphonic Choir Chamber Singers; Palladium, Carmel, IN 7:30 pm

Christmas Concert; First Presbyterian, Arlington Heights, IL 4 pm

Chicago Master Singers; Techny Towers, Northbrook, IL 7 pm

Thomas Weisflog & Thomas Wikman; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm

Advent Lessons & Carols; Cathedral of St. John, Milwaukee, WI 5:15 pm

### 14 DECEMBER

Christmas at St. Malachy's; St. Malachy's Church, New York, NY 7 pm

Mariners Chorus and Mariner Chapel Choir; United States Merchant Marine Academy, Kings Point, NY 7:30 pm

### 15 DECEMBER

Framingham State University Chorus; Heineman Ecumenical Center, Framingham State University, Framingham, MA 7 pm

Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

Paul Barte; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 16 DECEMBER

Choirs of All Saints Church, Worcester; Mechanics Hall, Worcester, MA 12 noon

Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

### 17 DECEMBER

Handel, *Messiah*; Avery Fisher Hall, Lincoln Center, NY 7:30 pm

### 18 DECEMBER

Handel, *Messiah*; Avery Fisher Hall, New York, NY 11 am

Capital Arts Children's Choir; St. Patrick's Cathedral, New York, NY 4 pm

Clara Gerdes; St. Malachy's Church, New York, NY 6:30 pm

Piffaro; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 8 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 8 pm

### 19 DECEMBER

Handel, *Messiah*; Avery Fisher Hall, New York, NY 8 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Lessons & Carols; St. Paul Episcopal Cathedral, Detroit, MI 5 pm

Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 8 pm

Lessons & Carols; Church of the Nativity, Huntsville, AL 5 pm

Jay Warren, silent film and sing-a-long; auditorium, St. John Cantius Catholic Church, Chicago, IL 3 pm

Christmas with Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

### 20 DECEMBER

Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm

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# 20 UNDER 30



## Calendar

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Coro Vocati Christmas Concert; All Saints' Episcopal, Atlanta, GA 3 pm  
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 3 pm  
Lessons & Carols; Calvary Episcopal, Louisville, KY 7 pm  
**Eric Budzynski**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 DECEMBER  
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

22 DECEMBER  
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

23 DECEMBER  
**Christopher Urban**, with piano; First Presbyterian, Arlington Heights, IL 12 noon

24 DECEMBER  
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

25 DECEMBER  
**Benjamin Straley**; Washington National Cathedral, Washington, DC 4:30 pm  
Bach, *Christmas Oratorio*, part I; Grace Lutheran, River Forest, IL 10 am

26 DECEMBER  
Bach, *Christmas Oratorio*, part II; Grace Lutheran, River Forest, IL 7 pm

27 DECEMBER  
Bach, *Christmas Oratorio*, part III; Grace Lutheran, River Forest, IL 4 pm

29 DECEMBER  
**Andrew Scanlon**; King's Chapel, Boston, MA 12 noon

31 DECEMBER  
Cathedral Choir & Orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Craig Cramer**; Central Reformed Church, Grand Rapids, MI 8 pm

UNITED STATES  
West of the Mississippi

15 NOVEMBER  
**Jeremy Filsell**; First Presbyterian, Rochester, MN 4 pm  
**Anthony & Beard**; Chapelwood United Methodist, Houston, TX 6 pm  
**+Douglas Cleveland**; Plymouth Church, Seattle, WA 2 pm, 5 pm  
**Jeannine Jordan**, with media artist; First Presbyterian, Kennewick WA 3 pm  
**Christoph Bull**; Rose City Park United Methodist, Portland, OR 3 pm  
**Nicholas Welch**, organ and piano; St. Mark's Episcopal, Palo Alto, CA 3 pm

**Philip Brisson**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 NOVEMBER  
**Gerrit Lamain**; St. Stephen's Lutheran, West St. Paul, MN 10 am

21 NOVEMBER  
Vienna Choir Boys; St. Louis Cathedral Basilica, St. Louis, MO 8 pm  
**Ken Cowan**, masterclass; All Saints Episcopal, Sacramento, CA 10 am

22 NOVEMBER  
**Diana Lee Lucker**, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm  
**Ken Cowan**; Fremont Presbyterian, Sacramento, CA 4 pm  
**Angela Kraft Cross**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
**Raúl Prieto Ramírez**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

24 NOVEMBER  
**Bruce Neswick**; Trinity Episcopal, Tulsa, OK 7:30 pm

28 NOVEMBER  
**Hector Olivera**; Christ United Methodist, Rochester, MN 7 pm

29 NOVEMBER  
Advent Carol Service; St. Mark Episcopal Cathedral, Minneapolis, MN 5 pm  
**David Hatt**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

5 DECEMBER  
Houston Chamber Choir, Britten, St. Nicolas; South Main Baptist, Houston, TX 7:30 pm

6 DECEMBER  
Christmas Concert; Sacred Heart Music Center, Duluth, MN 3 pm  
Advent Lessons & Carols; St. Paul's United Methodist, Houston, TX 6 pm  
Opus 7 and St. James Schola Cantorum; St. James Catholic Cathedral, Seattle, WA 7:30 pm  
**Christoph Bull**, with mezzo-soprano; First Congregational, Los Angeles, CA 3 pm

8 DECEMBER  
**James Welch**; Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 pm  
Brass & Organ Christmas; Grace Episcopal Cathedral, San Francisco, CA 7:30 pm

10 DECEMBER  
**Paul Otte**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

11 DECEMBER  
**Andrew Schaeffer**; Scottish Rite Temple, Guthrie, OK 7:30 pm

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Calendar

Kantoren: St. John's Cathedral, Denver, CO 7:30 pm

11 DECEMBER

Christmas at the Cathedral; St. Louis Cathedral Basilica, St. Louis, MO 8 pm  
Houston Chamber Choir; Villa de Matel, Houston, TX 3:30 pm, 7:30 pm  
Handel, *Messiah*; St. John's Cathedral, Denver, CO 7:30 pm  
Cathedral Christmas; Grace Episcopal Cathedral, San Francisco, CA 3 pm

13 DECEMBER

Advent Vespers; Second Presbyterian, St. Louis, MO 5 pm  
Christmas at the Cathedral; St. Louis Cathedral Basilica, St. Louis, MO 8 pm  
Bradley Hunter Welch; First United Methodist, Fort Worth, TX 6 pm  
Houston Chamber Choir; Villa de Matel, Houston, TX 3:30 and 7:30 pm  
Handel, *Messiah*; St. John's Cathedral, Denver, CO 7:30 pm  
Polyphony: Voices of New Mexico; St. John's Cathedral, Albuquerque, NM 3 pm  
Readings & Carols; St. James Catholic Cathedral, Seattle, WA 7:30 pm  
Cathedral Christmas; Grace Episcopal Cathedral, San Francisco, CA 3 pm

14 DECEMBER

Cathedral Christmas; Grace Cathedral, San Francisco, CA 7:30 pm

16 DECEMBER

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

17 DECEMBER

Gerrit Lamain; St. Stephen's Lutheran, West St. Paul, MN 10 am  
Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

18 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm  
St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

19 DECEMBER

Cathedral Christmas; Grace Cathedral, San Francisco, CA 3 pm

20 DECEMBER

Gerrit Lamain; St. Stephen's Lutheran, West St. Paul, MN 4 pm  
Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm  
Cathedral Christmas; Grace Cathedral, San Francisco, CA 3 pm

INTERNATIONAL

15 NOVEMBER

Thomas Ospital; St. Sulpice, Paris, France 4 pm  
Peter Stevens; Westminster Abbey, London, UK 5:45 pm  
Simon Lindley; Holy Trinity, Sloane Square, London, UK 7 pm

18 NOVEMBER

Olivier Eisenmann; Frauenkirche, Dresden, Germany 8 pm

21 NOVEMBER

James O'Donnell; St. John's Hyde Park, London, UK 7:30 pm

22 NOVEMBER

Maurice Clerc; Basilika St. Gereon, Köln, Germany 5 pm  
Rachel Mahon; St. Paul's Cathedral, London, UK 4:45 pm  
Robert Mingay-Smith; Westminster Abbey, London, UK 5:45 pm  
Michael Murray, with chorus; Ryerson United Church, Vancouver, BC, Canada 3 pm

25 NOVEMBER

Elke Eckerstorfer; Kathedrale, Dresden, Germany 8 pm  
Martin Baker; Westminster Cathedral, London, UK 7:30 pm

27 NOVEMBER

Andreas Boltz; Dom, Frankfurt, Germany 8 pm

29 NOVEMBER

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

2 DECEMBER

Holger Gehring, with orchestra; Kreuzkirche, Dresden, Germany 8 pm

25 DECEMBER

Hans Hermann Jansen; Abbey, Marienmünster, Germany 3 pm  
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm

26 DECEMBER

Hans Hermann Jansen; Abbey, Marienmünster, Germany 3 pm

31 DECEMBER

Johannes Mayr, with brass; Sankt Maria Kirche, Schramberg, Germany 9:30 pm  
Hans-André Stamm, with flute; Abteikirche, Brauweiler, Germany 8 pm  
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:45 pm

Lessons & Carols

29 NOVEMBER

St. Peter in Chains Cathedral, Cincinnati, OH 3 pm  
Christ Church, Grosse Pointe Farms, MI 4:30 pm  
St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

5 DECEMBER

Vassar College, Poughkeepsie, NY 7 pm

6 DECEMBER

Trinity College, Hartford, CT 4 pm, 7 pm  
Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am  
St. Chrysostom's, Chicago, IL 11 am  
Lutheran School of Theology, Chicago, IL 7 pm  
St. Paul's United Methodist, Houston, TX 6 pm

12 DECEMBER

St. John Cantius, Chicago, IL 7 pm

13 DECEMBER

St. John's Episcopal, West Hartford, CT 4 pm  
Christ Episcopal, Easton, MD 4 pm  
Emmanuel Church, Chestertown, MD 4 pm  
St. Paul Episcopal, Greenville, NC 5 pm  
Cathedral of St. John, Milwaukee, WI 5:15 pm  
St. James Cathedral, Seattle, WA 7:30 pm

18 DECEMBER

St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

19 DECEMBER

St. Paul's Cathedral, Detroit, MI 5 pm  
Church of the Nativity, Huntsville, AL 5 pm

20 DECEMBER

St. John's Episcopal, Hagerstown, MD 10:15 am  
Calvary Episcopal, Louisville, KY 7 pm  
St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

24 DECEMBER

Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

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CHELSEA CHEN, First Presbyterian Church, San Diego, CA, July 2: *Sinfonietta*, Gjello; *Dolly Suite*, Fauré, trans. Clerc; *Jazz Prelude*, Gorby; *The Moon Lady*, Chen; *Variations on Sine Nomine*, Weaver; *Naïades* (24 *Pièces de Fantaisie*), Vierne; Dieu Parmi Nous (*La Nativité du Seigneur*), Messaien.

PHILIP CROZIER, St. James United Church, Montreal, Canada, June 2: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Capriccio sopra la Girolmetta* (*Messa della Madonna*), Frescobaldi; *Fantaisie en la majeur*, Franck; *Jesus Christus, unser Heiland*, BWV 688, Bach; *Miroir*, Wammes; *Homage*, Bédard; Tu es Petra (*Esquisses Byzantines*), Mulet.

MONICA CZAUSZ, Wesley United Methodist Church, Warehouse Point, CT, July 1: *Scherzo* (*Symphonie IV*, op. 13, no. 4), Widor; *Adagio* (*Treize Prières*, op. 64, no. 5), Alkan; *Innig* (*Sechs Studien in kanonischer Form*, op. 56, no. 4), Schumann; *Will o' the Wisp*, Nevin; *Allegro giocoso* (*Sept Improvisations*, op. 150, no. 7), Saint-Saëns.

DAVID DANIELSON EATON, Old West Church, Boston, MA, July 7: *Praeludium*, *Fuge und Postludium in g moll*, Böhm; *Plein Jeu*, Tierce en Taille, Basse de Trompette, *Récit*, Grand jeu (*Livre d'Orgue*), DuMège; *Sei gegrüßet, Jesu gütig*, BWV 768, *Praeludium et Fuga e moll*, BWV 548, Bach.

RHONDA SIDER EDGINGTON, Memorial Chapel, Northfield Mount Herman School, Gill, MA, July 3: *Prelude on 'Every Time I Feel the Spirit'*, Hailstork; *Harmony and Counterpoint in A*, Woodman; *Meditation on 'Amazing Grace'*, Sandresky; *Tidings for Organ*, Pinkham; *Sonata in One Movement on 'Kalenda Maya'*, Larsen.

NICHOLAS HALBERT and CHINAR MERJANIAN, Paradise Valley Seventh-Day Adventist Church, National City, CA, July 1: *Prelude in D*, BWV 532i, Bach; *Sonata I in d*, op. 42, Guilman; *Vic I*, Bull; *Ave maris stella*, de Grigny; *Choral-Improvisation sur le 'Victimae paschali'*, Tournemire, transcr. Duruflé.

JAMES HAMMANN, with Cheryl Groden, clarinet, Shrine of Our Lady of Gua-

dalupe, La Crosse, WI, July 19: *Praeludium in g*, BuxWV 149, Buxtehude; *Sonate VI*, op. 65, no. 6, Mendelssohn; *Ballade for Organ and Clarinet*, Sowerby; *Trois Pièces*, Franck; *Offertoire sur 'O filii et filiae'*, Guilman.

MARGARET HARPER, Methuen Memorial Music Hall, Methuen, MA, July 15: *Praeludium in g*, BuxWV 149, Buxtehude; *Prière pour délier les charmes*, Chant des fleurs (*Laudes: Kidân za-nageh*, op. 5), Florentz; *Introduction sur les Pleins Jeux*, Mouvement perpétuel, Basse de Cromorne; *Hommage à Clément Janequin*, *Récit de Tierce en taille* (*Livre d'orgue*, Vol. II), Hambræus; *Prelude and Fugue in a*, BWV 543, Bach; Excerpts from *Organ and Silence: 28 pieces for organ*, Johnson; *Dies sind die heil'gen zehn Gebot*, BWV 678, *Vater unser im Himmelreich*, BWV 682, Bach; *Les espaces infinis*, Arcuri.

CHRISTOPHER HOULIHAN, Chapel of the Resurrection, Valparaiso University, Valparaiso, IN, July 8: *Toccata*, Sowerby; *Prelude and Fugue in e*, BWV 548, Bach; *Prelude and Fugue in B-flat*, Martin; *Symphonie IV in g*, op. 32, Vierne.

JEANNINE JORDAN, First Presbyterian Church, Dodge City, KS, July 15: *Toccata in d*, *Christians Rejoice*, *Jesu, Joy of Man's Desiring*, Bach; *The Lost Chord*, arr. Elsasser; *Toccata*, Barnes; *Trio*, Whitney; *Variations on The Star Spangled Banner*, Buck.

KEVIN KWAN, TODD WILSON, & ROBBE DELCAMP, The University of the South, Seawee, TN, July 14: *Fanfare*, Cook; *Amazing Grace*, *Jerusalem, my happy home*, Shearing; *Fantasia and Toccata*, op. 57, Stanford; *Soliloquy*, Conte; *Allegro vivace* (*Symphony No. 5*, op. 42, no. 1), Widor; *Soliloquy No. 2*, Conte; *Allegro* (*Symphony No. 6*, op. 42, no. 12), Widor; *A Fancy for Two to Play*, Maundy Thursday (*Holy Week*), Hancock; *The Ride of the Valkyries*, Wagner, arr. Dickinson and Lockwood.

OLIVIER LATRY, Byrnes Auditorium, Winthrop University, Rock Hill, SC, July 1: *Ave maris stella*, de Grigny; *Hymne*, Paulet; *Prière après la communion* (*Livre du Saint Sacrement*), Messiaen; *Scherzo*, Final (*Deuxième Symphonie*, op. 20), Vierne; *Suite*, op.

5, Duruflé; *Improvisation on a submitted theme*, "Recalling Nadia," Rorem.

NATHAN LAUBE, Abbey Chapel, Mount Holyoke College, South Hadley, MA, July 2: *Toccata in d*, BuxWV 155, Buxtehude; *Corrente Italiana*, Cabanilles; *Aria Bizzara del Rossignolo*, Poglietti; *Toccata Settima*, Rossi; Psalm 24 (*Tabulatuur-Boeck van Psalmen en Fantasyen*), Noordt; *Prelude in g—Alla marcia*, op. 23, no. 5, Rachmaninoff; *Cortège et litanie*, op. 19, no. 2, Dupré, transcr. Farnam; *Three Psalm Preludes, Set 1*, op. 32, no. 3, Howells; *Sonata Eroica*, op. 94, Jongen.

RENÉE ANNE LOUPRETTE, Friendship Missionary Baptist Church, Charlotte, NC, July 3: *Te Deum*, op. 11, Demessieux; *Alcyone, Suite des Aïrs À Joier*, Marais, arr. Louprette; *Fugue* (*Trois Pièces*), Ibert; *Trois Danses*, Alain.

DOUGLAS MAJOR, Methuen Memorial Music Hall, Methuen, MA, July 1: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Yankee Doodle with seven variations*, Hewitt; *Three Sharp Preludes*, Major; *Fantasia*, Goemanne; *Adagio*, *Allegro*, and *Adagio*, K. 594, Mozart; *An Italian Festival Overture Much Ado about Nothing*, Dirksen; *Carillon-Sortie*, Mulet.

JACK MITCHENER, Myers Park Baptist Church, Charlotte, NC, July 2: *Variations on America*, Ives; *Fantaisie in E-flat*, Saint-Saëns; *Thème varié*, Ropartz; *Deuxième Fantaisie*, JA 117, Alain; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

ROSALIND MOHNSEN, First Church, United Church of Christ, Monson, MA, July 1: *Fantasia*, Saint-Saëns; *Sanctuary of the Heart*, Ketelbey; *The Harmonious Blacksmith*, Handel, arr. Karg-Elert; *Concert Overture in c*, Hollins; *Toccata* (*Symphony No. 1*, op. 40), Becker; *An Old Irish Air*, *The Little Red Lark*, transcr. Clokey; *Mozart Changes*, Gárdonyi; *Concert Sonata No. 5 in c*, op. 45, Thayer.

THOMAS MURRAY, Woolsey Hall, Yale University, New Haven, CT, July 1: *Sonata III in G*, op. 88, Rheinberger; *Novelette*, op. 68, no. 3, Parker; *Iam sol recedit igneus*, Simonds; *All joy wills eternity*, Theofanidis; *Holberg's Time, Suite in Antique Style*, op. 40, Grieg, transcr. Elsasser.

JONATHAN OLDENGARM, St. James United Church, Montreal, Canada, July 28: *Ein Siegesang Israels—Alla Händel*, op. 101, no. 5, Karg-Elert; *Passacaglia g-moll*, Handel, transcr. Best; *Organ Concerto in F*, op. 4, no. 4, HWV 292, Handel, transcr. de Lane; *Capriccio F-Dur*, Handel; *Marche sur un thème de Haendel*, op. 15, no. 2, Guilman; *Variations in E major*, *The Harmonious Blacksmith*, Handel, transcr. Karg-Elert; *Handel in the Strand*, Grainger, transcr. Cabena.

NAOMI ROWLEY, St. John's Lutheran Church, Des Moines, IA, June 28: *Festive Gloria*, Miller; *Allegro* (*Concerto in d*), Torelli, arr. Walther; *Variations on 'Amazing Grace'*, Bédard; *Prelude and Fugue in B-flat*, Simon; *Postludium*, Rinck.

STEPHEN SCHNURR, First Congregational Church, Michigan City, IN, June 24: *Sonata I*, op. 65, no. 1, Mendelssohn; *Sonata VII in e*, op. 132, Rheinberger.

DAMIN SPRITZER, Madonna della Strada Chapel, Loyola University, Chicago, IL, June 21: *Improvisation sur le Te Deum*, Tournemire; *Recit de tierce en taille*, de Grigny; *Sur la Rhin* (*Pièces de Fantaisie*, op. 54, no. 5), Vierne; *Postlude in d*, *Cantilene*, op. 42, Becker; *Resurrection*, King; *Praeludium Festivum*, *Toccata* (*First Sonata in G*, op. 40), Becker.

GABRIELLE TESSIER, St. James United Church, Montreal, Canada, June 16: *Plein jeu*, Basse de trompette, Tierce en taille, *Récit*, Fond d'orgue, *Dialogue* (*Premier livre d'orgue*), Marchand; *Aria Quinta*, Pachelbel; *Deuxième méditation*, op. 20, no. 2, Guilman; *Cantabile* (*Trois pièces*), Franck; *Choeur de voix humaines* (*Méditations religieuses*, op. 122), *Sortie en mi bémol* (*L'organiste moderne*, 11e livraison), Marchand.

DAVID TROIANO, St. Jude Catholic Church, Detroit, MI, June 7: *O Lux Beata*, Peeters; *Joy and Peace* (*Trilogy of Pentecost*), Goemanne; *Concerto II* (first movement), Bach; *Tiento de Falsas*, Bruna; *Suonata Primo*, Santucci; *Fugue in b*, Bach; *Dialogue sur les Grands Jeux*, 3rd couplet de l'Agnus Dei (*Messe pour les Paroisses*), Couperin; *Toccata*, Sawa; *Aria*, Manz; *Fantasy on the Easter Dismissal*, Trapp.

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### PUBLICATIONS / RECORDINGS

**An interesting timeline:** 1848, Wagner finished "Lohengrin." 1850, Liszt conducted the premier. 1858, Victoria, daughter of Queen Victoria, used it for her wedding. 1877, Samuel Warren transcribed it. About 1910, used to accompany weddings in Hollywood films. If you played the "Bridal March" for a wedding this year, you have these to thank. [michaelsmusicervice.com](http://michaelsmusicervice.com) 704/567-1066.

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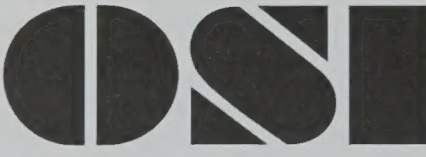
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**The OHS Organ Atlas** chronicles the organs and history of the area visited by OHS conventions. Available since 2006, these beautiful full-color journals include stoplists, photographs, and well-researched articles. Of special interest is the recently-published *Atlas* from the 58th convention of the OHS in 2013 celebrating the bicentennial of the pipe organ in Vermont, 1814–2014. Researched and written by archivist Stephen Pinel, this 235-page publication includes evocative writing about the state of music-making and organ building during a period of two hundred years, as well as a particularly fine history of Vermont's most famous and ubiquitous organ builder, the Estey Organ Company of Brattleboro. An extraordinary compendium by E. A. Boadway, Jr. is a complete index of pipe organs found today throughout the state. Readable and entertaining—a collector's item! Visit [www.ohscatalog.org](http://www.ohscatalog.org).

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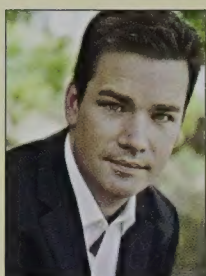
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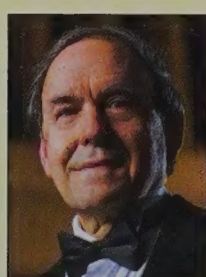
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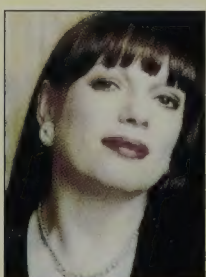
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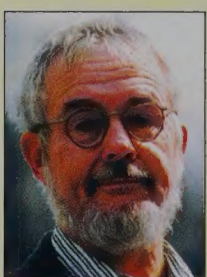
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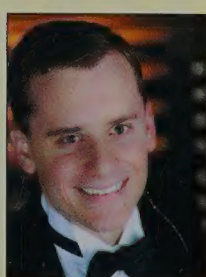
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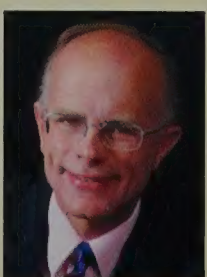
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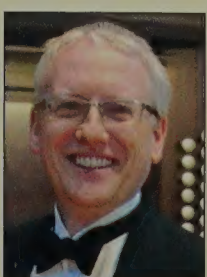
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